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DOCTOR WHO

IN-VISION

PLANET OF FIRE

THE MAKING OF A TELEVISION DRAMA SERIES

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From the Trion Legal Journal: The State against Vizlov Turlough, VTECEC9/12/44

The Accused's Record
Junior Ensign Commander Vizlov Turlough was previously charged with treason against the Trion Republic for his part in supporting the rebellion against the legitimate government. At the conclusion of the late unpleasantness, Turlough and his family were detained and convicted under New Trion's codes of behaviour. Junior Ensign Commander Turlough's father and younger brother were consigned to the prison world Sarn, while Turlough himself was of the correct age for assignment to the auxiliary goal, Earth, where his established leadership abilities might be controlled by training in that world's primitive systems.

Earlier this year, Turlough contacted central command from the remains of his father's ship on Sarn, having disappeared from Earth some years previously. He requested the despatch of a rescue mission to remove the Sarn natives before a catastrophic volcanic eruption. Later investigation indicated that this eruption had been provoked by unauthorised interference with the planet's seismological controls.

The Charges
Junior Ensign Commander Vizlov Turlough is charged as follows:
1)With escaping legitimate custody on Earth.
2)With consorting with undesirable aliens.
3)With conspiring to overthrow client governments, to whit the religious regime of the the planet Sarn.
4)With wilful destruction of government property, to whit the aforementioned planet Sarn.

The Accused's Plea
The accused pleaded not guilty to all charges, with the exception of the second count, consorting with undesirable aliens. The accused was heard to mention the word 'Tegan' before entering this plea. The significance of this comment is unknown.

The Case for the Prosecution
Prosection testimony was entered by direct data link from the mission logs.

The Case for the Defence
Ensign Turlough began his defence by denying the legitmacy of the court, maintaining that he had been lured to Trion under false pretences. Ensign Turlough claimed that Captain Lomand had assured him amnesty when they met on Sarn, and that he'd agreed to return to Trion under the assurance that political prisoners were no longer persecuted.

Under cross-examination Captain Lomand denied mailing any such assurances, pledging his honour as an officer in the Republican Forces, and the judges are inclined to accept the word of this much-decorated officer, who single-handedly saved the inhabitants of Sarn from the consequences of the accused's folly.

In addition, the judges rejected the implication of the accused's allegations. At his first trial, Vizlov Turlough and his family wer convited of crimes under the general criminal code committed against the legitimate authorities of Trion. His motivations were irrelevant; it was the nature of the crimes which led to his exile. There are no political criminals on New Trion, and hence no question of amnesty for political crimes.

The accused argued that his departure from Earth was forced upon him by the intervention of feuding aliens of immense power. His attempts to invoke galactic legends in support of this was dismissed as childish fantasy by the judges.

The defence's appeal for remission of past sentences was dismissed on the grounds of the accused's admitted contact with the Tractator infection; the judges ruled that all measures should be applied to quarantine the home-world from all connections to this noxious species.

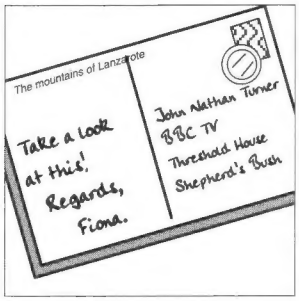
Verdict
The accused was found guilty on all charges.

Sentence
The accused, Vizlov Turlough, is to be returned to exile on the planet Earth, where he may be re-educated by our Agents and those criminals who have seen the error of their ways. In view of his age, the judges ruled that Turlough should not be returned to his former prison at Brendon School, but will instead be place under the direct charge of our senior agent, who serves as a Solicitor in a Chancellery Lane practice, to work under him as a junior clerk.

We sincerely hope that this merciful opportunity will allow Junior Ensign Commander Turlough to see the error of his ways, and grow into an individual worthy of high office in the Trion Republic.

Supervisor's Report, Local Date 1996
I'm pleased to report that Ensign Commander Turlough continues to make positive progress. We has earned himself continued promotion through the legal structure, and is now reaching the point where training under the disciplinary training offered by our political system seems advisable.

There are risks involved in this, but previous graduates from the legal programme have achieved great success in the political arena, and we are close to achieving full client status control over this nation, if not the full planet. as for Ensign Turlough himself, he appears to have resigned himself to the discipline required by the 'Spin Doctors', as the locals call them, commenting that 'Doctors' have been manipulating him all his life, and Supervisor Mandel Sohn has indicated that he is willing to let Turlough be a candidate in his forces, provided he agrees never to grow a beard and disguise his red hair. He will, says Sohn, make excellent 'lobby fodder'.



ORIGINS: Few writers have ever faced so daunting a brief for a **Doctor Who** story as Peter Grimwade did with Season 21's fifth story. Grimwade was asked to juggle no less than five key events in the space of a 100-minute drama at relatively short notice. Even the circumstances under which he received this commission were unusual.

The infamous quarrel between Grimwade and John Nathan-Turner had occurred over the Christmas 1982,on the day the production office was told the Saward-scripted Dalek serial intended as the closing story of season 20 (and due to be directed by Grimwade) was being abandoned. Grimwade invitedEric Saward and as many of the production office staff as he could round up out for a consolation drink, without the Producer's knowledge or sanction, inadvertently creating a rift which never healed.

Eric Saward took Grimwade's side, believing Nathan-Turner was over-reacting. Saward felt particularly annoyed by his colleague's decision never to employ Grimwade as a Director again. Powerless to overturn this resolution, Saward did at least have authority over one domain; the show's writers. Without authority from a very senior level, a series Producer cannot block a Script Editor's justified choice of writers. Grimwade had already proven himself a competent author with MAWDRYN UNDEAD, so Saward allocated him a slot for the 21st season. He did not, at the time, have any story ideas from the erstwhile Director 'in the cupboard' so, in a manner reminiscent of the Barry Letts/Terrance Dicks era, Grimwade was put on stand-by to await ideas from the production office.

Peter Davison's decision to quit the series by the end of season 21 increased Grimwade's workload severely, as John Nathan-Turner was keen to establish the new Doctor and his companion before the end of the season. He did not, however, want any companions joining or departing during stories where the focus ought to be on the Doctor. Hence, Janet Fielding was persuaded to take "early retirement" at the end of RESURRECTION OF THE DALEKS even though she was on contract until the end of the year. Secondly Mark Strickson was allowed to leave early as well, although his bow-out would be delayed until the next story, Grimwade's. Strickson was on an eighteen month contract, having signed up in August/September 1982, but by agreement he too was allowed to stand down early. It was ironic that the man chosen to write Turlough's departure was the one who had introduced him in the first place.

> "I characterised the school [for MAWDRYN UNDEAD] and when I was told about the new companion, Turlough, I did ask, "How come he got there?" but I was told that would be dealt with at a later date and wasn't my problem. Ironic, because in the end it was!"
>
> **Peter Grimwade, DWM**

Another loose end John Nathan-Turner wanted tied up before the Doctor changed was the fate of Kamelion. Making the shape-shifting robot a regular companion had seemed like a good idea before THE KING'S DEMONS was made, but since then enormous technical problems had revealed themselves in the machine's programming, and the only person who understood all its innards had tragically died in a car crash. Rather than face expensive repair costs and time delays during recording blocks, the Producer chose to cut his losses and notified Saward he wanted Kamelion out of the series.

With Tegan gone and both Turlough and Kamelion about to follow, the race was on to install a new companion. The character profile of Miss Perpugilliam Brown was written primarily by John Nathan-Turner, but with input from Eric Saward.

While in many interviews the Producer denied Peri was targeted deliberately at the American market as a ratings grabber, there was a strong pro-American slant in his choice of her nationality. A huge fan of the Eighties glossy soaps **Dallas** and **Dynasty**, Nathan-Turner wanted a girl with a name and an appearance straight out of Southfork ranch or the Carrington mansion. Initially the brief for Peri described her as a blonde, but following Nicola Bryant's successful audition this requirement was dropped. Her position as a wealthy 18-year old socialite stayed in, but other than being present on her wealthy stepfather's yacht, allusions to her pre-Doctor background were never made.

Next into the melting pot was the question of when to use the Master. By mutual agreement Anthony Ainley's contract with the series had been modified from two appearances per year to just one — albeit with an option for another guest slot if the BBC was prepared to pay the increased per-episode fees. The Master had not been included in scripts for the first three 1984 serials, Saward did not want him in his Dalek serial, and Nathan-Turner was loath to repeat the theme of having the Master responsible for the Doctor's regeneration. So story five it would again have to be.

The final parameter imposed on Peter Grimwade was the serial's location, Lanzarote, one of the Canary Islands in the Atlantic Ocean. As with the choice of this serial's writer, the idea of filming in Lanzarote stemmed back to the strikebound BBC of Christmas 1982. The story goes that when Director Fiona Cumming suffered a month's postponement of one of her studio blocks for ENLIGHTENMENT, she and husband Ian Fraser consoled themselves with a week-long holiday to the island. While there they sent back a postcard of the volcanic wilderness to John Nathan-Turner, humorously suggesting it would make a great **Doctor Who** location.

Fascinated by this card and, later, by Fiona Cumming's holiday snaps, the Producer sat down and employed his former Production Unit Manager skills to cost out a one week location shoot for a full camera crew and a dozen cast members. The figures on paper showed the idea to be feasible, and so Eric Saward was instructed to brief a writer to create storyline set either recognisably in Lanzarote, or using the island's landscape to represent somewhere else.

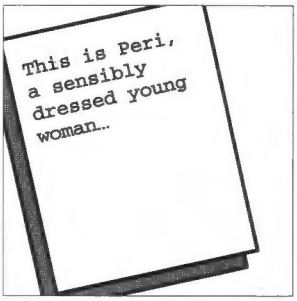
PERPUGILLIAM (PERI FOR SHORT) BROWN is a wealthy 18-year-old American student studying Botany. She has long blonde hair which complements her attractive looks. She does not suffer fools gladly and her most charming attribute is an acute sense of humour.

We meet Peri for the first time while she is on holiday in whichever country we decide to film next season's foreign story.

Peri's mother Janine has remarried a man Peri dislkes - Howard. Peri still treasures the memory of her father who died when she was 13, particularly as her mother seems to care more for Howard's three children than for Peri herself. It is because of her respect for her father that Peri thinks so highly of the Doctor — to some extent the Doctor replaces the gap in Peri's life. When he died he was of the same age that the Doctor appears now. This never develops further than admiration and close friendship. Peri is the kind of girl who is popular - not just because of her looks, but because her warmth and sense of fun make her appeal to people of all ages.

Character Outline, Eric Saward and John Nathan-Turner

SCRIPT: Peter Grimwade worked on a storyline during the early months of 1983, receiving a commission to pull together a full story breakdown on March 29th. Professing to know very little about Lanzarote itself, he drew on his knowledge of Greek mythology and history to split his storyline into two fictional locations, the distant planet Sarn and the Greek island of Aeschyllos. In this way Grimwade hoped to make use of the island's volcanic landscape to for an alien world, and the coastal villages for present day Earth.



The first draft of his storyline was speedily returned. The Greek island location was a non-starter. To raise money for the trip John Nathan-Turner had done a deal with the Lanzarote tourist board. They would cover some of the film crew's expenses in return for some positive publicity. So the setting had to visibly become Lanzarote.

> "As a writer I think location is a very strong influence. So as far as I was concerned, Lanzarote was a studio. I had pictures to work with, just as a Designer might give me drawings of the set. It was writing against a background of clinker and dust, which had no reality for me at all.
>
> "Had I gone to Lanzarote, the story would have been utterly different. There are no two ways about it, something would have come out of that and it would probably have given me a much better story. I also think that if you're using a location twice — for Sarn and Lanzarote — you've got to deliberately show the conflicting aspects.
>
> "In terms of the history, which I'd worked out in terms of trade routes, it makes a nonsense of having the Greek ship that supposedly sunk there and was the wreck on which Peri's stepfather is working."
>
> **Peter Grimwade, DWM**

The writer was slightly miffed at this insisted trade-off as it invalidated much of his research. Even more aggravating was the blunt 'No' in reply to his request to be included on the reconnaissance visit. Eric Saward thought this somewhat high-handed, even though he himself was given the opportunity to go. "John felt you just didn't let writers do something like that" he told *DWB* in 1988. "For example, when the Singapore story came up John and Gary Downie, the Production Manager, went there to do a recce, but Robert Holmes should have gone because he was the writer". Instead Peter Grimwade was given a set of Fiona Cumming's snapshots, which did not exactly please him.

Grimwade also found crafting believable alien cultures to be a chore, especially as he had to do two of them this time around, the Sarns and Turlough's people. Fortunately the Trion people were less than problematic.

Debarred from the recce Peter Grimwade fell back on his extensive knowledge of ancient civilisations to try and give the people of Sarn a culture and trappings that would deflect from criticism that the planet was populated by yet another once technologically advanced society gone to seed. In episode one he describes the Hall of Fire thus:

"An elegant, crumbling colonnade ending in

"The Trions had come to me in embryo when I'd written MAWDRYN UNDEAD because I had, for my own piece of mind, to give myself a reason for Turlough to be there in the first place. So I just built on that. Incidentally, I've always had a sneaking suspicion that the best lawyers are actually aliens in exile. But I find it virtually impossible to write about aliens. I spend a lot of time doing it, I know, but in terms of creating an alien culture, I find it an empty exercise.

"I like to base what I write on a truth that I know. I'm interested in the extremities people go to with their feelings about religion and ideology. But in PLANET OF FIRE I came up against the front office again. Eric didn't want me to turn the religious situation of Sarn into too strong an issue." **Peter Grimwade, DWM**

the living rock-face in which there is a small cave. Something of the feel of the Roman spa at Bath. The architecture is quite different from that of Malkon's apartment.

"Various incongruous items of high technology placed around like abstract sculptures. A large double-triangle symbol carved on one wall. Several citizens – Sarns – are gathering in the hall. As with Roskal and Amyand, their dress is very basic."

Having directed the Master on **Logopolis**, Grimwade had a shrewder idea than most how the current incarnation should be presented. He gave full vent to this view in his introductory text for the interior of the Master's lab aboard the TARDIS.

"A room in the Master's TARDIS showing various control panels and pieces of equipment. The leftovers of various weird experiments are scattered around. The various objects show the vast range of the Master's interests. Yet for all its ultra-technology there is something of the alchemist's cell about the place.

"There is a feeling of darkness as if the lab is illuminated by emergency lighting. The effect is harsh and contrasty, menacing and secretive. There is a screen with a view of the scene outside. It shows Turlough and the Doctor leaving the ruins. There is a familiar chuckle. MASTER: "Oh, my dear Doctor, so relentlessly predictable."

"The Master is watching the screen. He is wearing his penguin suit, so is easily distinguished from the Kamelion-Master."

Kamelion's multiple guises in this story meant that character labelling in the script had to be very precise. With filming and studio recording frequently done out of order it was important the actors should know which role they were playing, Costume to know which clothes to put on them, and Make-up to know which cosmetics to apply. Accordingly Grimwade was careful to identify the permutations as Master (Ainley in penguin suit), Howard (Professor Foster in beach clothes), K-Master (Ainley in business suit), K-Howard (Adams in business suit) and M-Kamelion-H (Adams with silver face, hair and gloves).

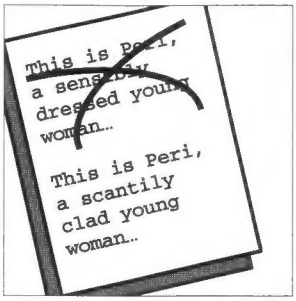
Grimwade's descriptions for this story were very good. Witness here his detailed suggested layout of the bunker set.

"A cavern carved out of the rock. A number of tunnels lead off. At one side a staircase leads down from outside. Scattered in various corners there is bedding and cooking equipment. A pile of roughly made weapons is nearby. Dominating everything is a large panel connected with a number of pipes and cables. On the panel are numerous switches, dials and levers. It all looks very dirty, old and worn. There is also a very large monitor screen.

"There are about six men and women, and Zuko, in the cavern, gathered anxiously around the panel on which a number of lights are flashing angrily, to the accompaniment of warning sounds."

A question Grimwade did make a spirited attempt at answering was the precise relationship between the Master and the Doctor. With Eric Saward's permission he was able to add a line into the episode four climax, just as the Master is caught in the flames of the restorative gases, "Doctor, could you do this to your own..." The word brother was never actually said.

SCRIPT-EDITING:



The full draft of Grimwade's plot breakdown was delivered in the first week of April 1983, titled PLANET OF FEAR. A renaming to PLANET OF FIRE came with the commission for a set of scripts on April 20th.

Seturned version one of the scripts almost immediately, disliking intensely the vague, wimpish character Grimwade had given Peri by way of contrast to the bolshie Tegan. Rewrites of script sections shuffled backwards and forwards between the two men for nearly two months, especially regarding Grimwade's attempts to inject more maniac zeal into the character of Timanov. The writer's intention was to parody Iran's fanatical Ayatollah Khomeni, but by the time a set of rehearsal scripts was ready the character had become far more muted and even died a noble death.

Gradually becoming more disgruntled by the mangling his scripts were receiving, Grimwade eventually gave up on them, leaving any final amendments to Saward. They did not part on good terms and it was hardly a shock that Grimwade was never invited to write for the show again, even though he did submit a story suggestion for 1985 called *League of the Tancreds* .

The final insult, as Grimwade saw it, was the choice of actor to play Peri's stepfather. True to the spirit of Professor Howard Carter, he imagined a frail, elderly man, perhaps in the mould of Peter Cushing or even Denholm Elliot from the *Indiana Jones* films. Grimwade became positively incandescent when he learned the role had gone to the much younger frame of actor Dallas Adams. A big, physically very fit actor Adams' prior claim to fame was that he had been the first gay actor to successfully win a palimony lawsuit — a fact noticed by the *Daily Star* reporter who went with the film unit to Lanzarote.

Looking back from the hindsight of 1990, Grimwade gave the impression of being very bitter about the way his efforts on PLANET OF FIRE were treated, as he told *DWB*'s editor, Gary Leigh. Peter Grimwade later directed several corporate videos and in 1986 wrote the now notorious **Dramarama** children's TV episode, THE COMEUPPANCE OF CAPTAIN KATT . Originally inspired by the unveiling of Tom Baker's waxwork at Madame Tussauds', the final productionwas a direct parody of the internal politics of **Doctor Who** production. Peter Grimwade died of cancer on May 15th 1990, aged just 47.

"I came back with a much harder character. They actually used her opening scene as the audition piece for Nicola which was quite pleasing. I felt I'd cracked it. Then this and other areas were shortened and rewritten to accommodate different aspects of the location, because they'd found other bits of Lanzarote they liked.

"Other bits went too. There was one scene where Peri said something like, "This place is the plug-hole of western civilisation" . So we had the Lanzarote people saying, "We don't want you saying things like that about our island". **Peter Grimwade, DWM**

"Writing for the Americans wasn't easy either. You kind of resort to cliche and you try and listen to a rerun of American voices in your head. You write from television experience, and the danger with that is that far too much television is just a mirror of a mirror of a mirror. You end up with **Dallas**".

Peter Grimwade, DWM

"PLANET OF FIRE was just an excuse for the Producer to take his team on a gang-bang and a nice holiday. It didn't work at all, it's as simple as that. You don't just commission a story and set it in Lanzarote just because you want a bloody holiday! That just doesn't make good economic sense, but there you are. Very often I see my work on the screen all buggered up, but that's a fact of life.

"I did submit one more script idea after PLANET OF FIRE, but it was deemed to expensive to realise. When it was turned down I decided to look to the future away from **Doctor Who** and to do different work"

Peter Grimwade, DWB 1990

DIRECTOR AND TEAM:

There was never any question about who would direct PLANET OF FIRE. Having been responsible for "that postcard" it was inevitable Fiona Cumming would be given first refusal on the task. With a rich credit of television science-fiction shows already to her name, including episodes of **Blake's Seven** and **Doctor Who** serials as far back as William Hartnell's era, there was no doubt she was ideal for the role. As she later said in an interview, "He (John Nathan-Turner) never actually said I could direct it. He'd taken it as read."

The Designer's seat, on the plane and in the studio, was occupied by Malcolm Thornton. One of the Producer's most sought after craftsmen Thornton had been with the BBC since joining in 1973 as an assistant. His first **Doctor Who** — the one where he most impressed John Nathan-Turner — was LOGOPOLIS in 1980, quickly followed in subsequent years by KINDA, 1981, and THE FIVE DOCTORS in 1983.

Newcomer John Peacock was assigned to handle Costumes, while looking after Make-up fell to Liz Rowell, who had made her **Doctor Who** debut last year on THE KING'S DEMONS. Peter Logan was originally down to supervise visual effects, but due to several longstanding disagreements between him and the Producer, it was mutually agreed the assignment would go instead to one of Logan's former assistants, now a Designer, Christopher Lawson.

Dave Jervis took up the challenge of this serial's complex requirements for electronic effects, while Peter Howell returned to record his ninth set of incidental music cues for a **Doctor Who**.

On the casting side, two of the guest names were automatic. Anthony Ainley was recalled for his seventh **Doctor Who** appear-

ance, and one-time **Pathfinders in Space** star Gerald Flood was asked back for one day to pre-record all the lines that would be spoken by the robot Kamelion. The machine's complex construction dictated a soundtrack produced in advance so that cue marks could be laid onto the tape that would trigger its movements.

Auditions for the role of Perpugilliam (Peri) Brown took place over two weeks in May/June 1983, in fact as soon as Peter Grimwade had completed a workable draft of his scripts. The episode two argument between Peri and the Master aboard the TARDIS was chosen as the audition piece and a casting call was put out to theatrical agents as far afield as Canada and the USA. Indeed a number of young hopefuls were reportedly flown over the Atlantic solely to read for the part.

Nicola Bryant learned she had won the role in July. Despite being one hundred percent British by birth and upbringing, she was presented to the Press as the first American assistant to appear in the programme. Technically this was true since her first husband, a singer whom she had married at 18, came from New York and so she had to right to claim dual nationality. Throughout her Press photocall, an appearance on **Breakfast Time** TV and during Colin Baker's photocall she spoke with her adopted American accent. While she never lied to any presenters or journalists, Bryant carefully steered her answers so that the impression was given that she was American.

Knowing the trip to Lanzarote would be expensive Nathan-Turner and Fiona Cumming deliberately scaled down their guest cast list to just two star names.

BARBARA SHELLEY

Born in 1933 Shelley began her career as a model before landing her first film role in 1954. A low-budget production, *Love Without Tomorrow* nevertheless brought her to the attention of Joseph Mankiewicz who was casting at the time for his major feature, *The Barefoot Contessa*, starring Humphrey Bogart and Ava Gardner.

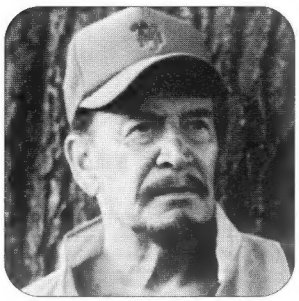
A supporting role in this film gave her a high enough profile that she was hardly ever out of work during the next 12 years. To list but a few titles, she was in *Supreme Confession* (1956), *The Little Hut* (1957), *A Story of David* (1960), *Postman's Knock* and *Death Trap* (1962) and *Somewhere in Italy* (1966).

In 1957 she made her first film for the Hammer group, a controversial prisoner of war story, *The Camp on Blood Island*, which, even today, is judged too strong to show on TV. The success of this movie guaranteed Barbara Shelley further work with the company, and in the horror/science-fiction genre as a whole.

Notable co-starring roles in cult favourites are *Blood of the Vampire* (1958), *Village of the Damned* (1960), *Shadow of the Cat* (1961), *The Gorgon* (1964), *The Secret of Blood Island* (a sequel to the original film, 1965), and *Rasputin the Mad Monk* (also 1965). In 1967 she appeared alongside Andrew Kier's definitive interpretation of Professor Quatermass in *Quatermass and the Pit*.

Significant TV appearances in the Seventies included **Ghost Story** (1974), **Oil Strike North** (1977) and **Pride and Prejudice** (1979) and the inventor of the Photonic Drive in the **Blake's 7** episode STARDRIVE.

On television Barbara Shelley was, like co-star Peter Wyngarde, a favourite of the ITV TV film series directors, making many guest appearances in shows such as **The Invisible Man, Man in a Suitcase, The Adventures of Robin Hood** and the very first episode of **Danger Man**.



PETER WYNGARDE

Shortly before stardom overtook him in the Sixties, John Gielgud described Peter Wyngarde as, "one of the most promising young actors of today". With dark good looks and sharply defined aquiline features, Wyngarde was a visually striking actor long before he grew the Zapata moustache which would become his trademark.

He was born in Marseilles, 1933, the son of a French mother and an English father. Towards the end of the Thirties the family moved to Singapore, and they were there when it fell to the Japanese in 1941. Peter Wyngarde spent four years in a POW camp before liberation came in 1945.

His first film role was a minor part in Robert Rossen's ambitious but critically panned epic *Alexander the Great* (1956), which starred Richard Burton, Frederic March and Claire Bloom. Far more prominent was his leading role as anarchist "Peter the Painter" in Robert S.Baker and Monty Berman's 1960 film *The Siege of Sydney Street*, which recounted the events of the famous 1912 incident.

That movie brought Wyngarde to the attention of ITV's programme-makers. Thereafter though he made irregular appearances in cinema productions such as *The Innocents* (1961), *Night of the Eagle* (1965, aka *Burn Witch, Burn*) and *A Midsummer Night's Dream* (1966), his main appearances were in series distributed by ITC. Notable guest star parts were in **The Saint, The Champions, The Prisoner** (as Number 2 in CHECKMATE) and the memorable **Avengers** episode, A TOUCH OF BRIMSTONE.

In 1968 he was contacted by Monty Berman and Dennis Spooner for a leading role in new ITC series, **Department S**, which began UK airings in March 1969. The role he played was a flamboyant writer-cum-investigator named Jason King, who used his author's imagination to solve apparently bizarre mysteries.

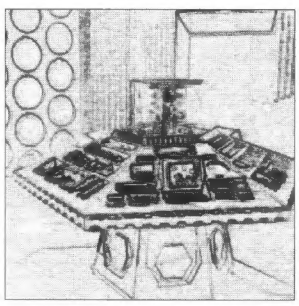
Wyngarde was an instant hit in this part. A jet-set playboy with a penchant for colourfully elegant clothes, his image as King made him a major show-business celebrity in Britain. He quickly eclipsed his other two co-stars, Rosemary Nichols and Joel Fabiani, to an extent where, after the first 28 episodes, Berman and Spooner were happy to offer Wyngarde his own series titled, not surprisingly, **Jason King**.

The series ran for 26 episodes between 1971 and 1972, again attracting high ratings. However, towards the end of its run Peter Wyngarde was arrested and convicted of a public order offence which severely damaged his Jason King image. ITC came under pressure to drop the series, which they eventually did.

The remainder of the Seventies saw Wyngarde's stardom fade, but he did return in 1980 to give a stylish performance as one of Emperor Ming's henchmen in the Dino de Laurentis film *Flash Gordon*. Later roles included an appearance in the first season of Granada's **Bulman**, as a disgraced dictator returning from exile.

SET DESIGN:

Under instructions to travel light Malcolm Thornton had little involvement with the location shoot other than supervising the removal or disguise of any overtly Earthbound furniture up in the Mirador del Rio observation point. Carefully placed cloths and drapes gave the place a more nomadic feel.



In charge of the scenic crew, it was Thornton's responsibility to get the TARDIS prop safely to Lanzarote and back. Working out camera angles he and Fiona Cumming determined there was no real need to take the full sized TARDIS along. The one-third sized miniature built years ago to achieve false perspective shots would do just as well — even if it meant characters could not be seen directly entering or leaving the ship.

With negligible location costs Thornton was free to concentrate on the two studio blocks. For the first, two day block he was allocated the largest studio in TV Centre, TC1, and for the second, three day session TC6 was made available.

The first block was where Thornton planned to spend his money, creating all the Sarn interiors and exteriors, where practical, as one linked set grouped around the centre of the studio, with cameras seeing in from the perimeter. An exception was the non-believers' bunker, a simple set comprising a cluster of stock rock walls framing a set of control consoles. CSO was due to play a large part in this serial, and so most of the scanner screen props were painted chromakey blue to facilitate this.

Like Grimwade, Thornton sought inspiration from classical

architecture. The entranceway to the Hall of Fire was a mixture of Greek colonnaded walkways and squared off Roman doorways. One of the alcoves was framed so that a solid, matching doorway could be set into it, demonstrating the Master's TARDIS arriving in its chameleonised form.

The Fire Hall interior was the most complicated set of all. Various sections of walling were either hinged so they could be opened out, or totally removable so that cameras could shoot through the space revealed. The most dramatic example of this would be POV shots from inside the chimney itself looking out to the main chamber. For the temple walls Thornton cheated a little, managing a squared off, geodesic look by the crafty plot of simply turning around some stock scenery flats so that all the bolted together squares of support framing faced into the set for a change. Spray painted and carefully lit by John Summers, the Lighting Manager, the result was impressively effective.

The chimney part of the set was deliberately raised to hide the matrix of gas burners which would provide plumes of sacred flame to order. For scenes of earthquakes in the story, arrangements were made to suspend sheets filled with light-weight "rubble" from the overhead studio gantries. Releasing one end of the sheet would allow the fake rocks to drop harmlessly.

Two smaller sets for block one were the wrecked bridge of the Trion spacecraft — which drew nearly all its hull components, props and dressings from scenery stores — and the interior of the Master's miniaturised laboratory. The laboratory was nothing more than a collection of scenery flats with frames of garden trellising fitted to them. Stock props and technical instrumentation provided the decoration. The trick here was that these scenery flats could be laid down on their side. Thus, by merely moving the set dressings, an illusion was created that the whole laboratory could be tilted over on its side. The set had no ceiling, so the episode four shots of a tiny Master looking up at the Doctor and Peri had to be done by placing a chromakey blue painted board carefully between the set and a locked off camera, so that shots of the giants could be matted in later. The opening of the "lid" on the lab set was effected by the even simpler technique of a light alteration from gloomy green to daylight white.

Block Two had only one major set, the seismic control centre. To suggest its position, near the heart of the mountain, the tube and pipeline brackets surrounding the central console area were spot-lit with heavy red filters to make it "feel" hot. This lighting was switched to blue for those scenes in episode four where the numismaton gas gets released. CSO screens featured prominently in this set. Some were inlaid into the console screen areas while a larger one was positioned at the end of the tunnel entrance. During post-production fire and lava flow images would be added to increase the sense of danger. The flame chamber in the seismic control room did not feature a gas burner as per the Hall of Fire. Instead the burner was situated off-set and its flames superimposed over an image of the chamber. This way the flame's colour could be altered from the gallery to show the fire growing cold when required.

The remainder of the studio was given over to TARDIS sets. As well as the familiar console room Malcolm Thornton had to provide an interior for the Master's time machine. He did this by repainting the door section from the Doctor's ship black, dropping the interior lighting to make it gloomy and back-lighting through the existing TARDIS set roundels to make the frames seem darker. Otherwise it was the self-same set as the Doctor's vessel. Tegan's old bedroom (described as such in the script) was resurrected to become Peri's room, while Kamelion gained temporary quarters in the form of a bare TARDIS-walled room with an open roundel where the robot could connect himself to the ship's systems.

For scenes where the miniaturised Master is seeking to hide aboard the TARDIS, Thornton built two enlarged sections of the console; an exterior of one of the inspection panels and a giant circuit board complete with cabling and microchips.

COSTUMES:

In line with their impending visit to hotter climes, all three of the regular cast were allowed a change of clothing for this story. The Doctor was permitted to lose his yellow coat and cricket sweater in return for a pair of braces emblazoned with question mark motifs. To provide a further touch of eccentricity, John Peacock also issued Peter Davison with a floral patterned wool waistcoat, which the artist wore briefly for the beach Lanzarote scenes planned for episode one. The cricket hat also made a brief appearance as did the Doctor's distinctive half-moon glasses, although this latter item only featured briefly in a studio recorded scene for part three. The coat and pullover also put in an appearance for the episode one opening scene aboard the TARDIS — the implication being this was a direct follow on from the TARDIS leaving London at the end of RESURRECTION OF THE DALEKS.

That same opening scene was Mark Strickson's farewell to his school uniform. Minus the tie, he would shortly after swap his trademark outfit for a striped, short sleeved shirt and a pair of shorts. The swimming trucks were Strickson's own.

Peri's attire was suggested to John Peacock by the Producer. For her July 5th debut Press call Nicola Bryant selected from her own wardrobe a tight-fitting, fake leopard-skin top and a pair of baggy shorts; a combination she believed would suggest an American from the warmer coastal parts of California. John Nathan-Turner admired

the style so much he chose it there and then as the trade-mark image of Peri. For this story Peacock supplied her with a pale, multi-coloured check shirt, which knotted at the front rather than buttoning up, and a pair of brick-red Bermuda shorts. As with Mark Strickson, her swimwear was her own.

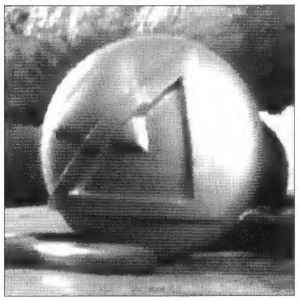
To distinguish Kamelion-Master from the real one trapped in his lab, Anthony Ainley was fitted with a black, double-breasted business suit for his appearances as the android, and the more familiar velvet costume for scenes as the renegade Time Lord. Due to physical differences in height and build, Dallas Adams wore a different business suit as Kamelion, although styled identically to Ainley's.

While Grimwade's scripts suggested a Greek influence, and though Lanzarote was architecturally Spanish, John Peacock drew inspiration instead from the desert countries of North Africa to create a look that was distinctly Arabic for the Sarns. Their silhouettes were totally nomadic; simple tunics and loin cloths with tabards in various light pastel shades. The elders tended to favour a matching burnoose and head-dress. The rough coloured wool blends which made up the burnoose were sometimes sleeved, sometimes not. Accessories were all on the chunky side; rolled bandannas, heavy wood and fake ivory bracelets, necklaces and leggings.

Being the high priest, Timanov's robes were more ornate, with frilled edges on the tunic and a heavy pendant. Sorasta, as a female, wore no head-dress, and her robes were cut from thinner, more delicate fabrics to give an impression of silk.

Officers from the Trion ship wore grey uniforms, very similar in cut and style to those worn by the senior ranked colonists in FRONTIOS. The main differences were white boots, a grey half tabard extending down from the shoulders to the rib cage, and purple edging along the outside leg seams of the trousers, partly around the waist and following the lines of the tabard.

The thermal suits featured in the story were hired from a costume warehouse, although the helmets were purpose built by freelance prop-makers.



MAKE-UP:

Nicola Bryant's short, bob cut for this story was arrived at following fears that her previously long and very thick hair would obscure too much of her face during profile or two-shots. The actress was none too thrilled by this decision, but as it was her first major role after drama school, she felt reluctant to challenge it.

Peter Wyngarde was initially at odds with Fiona Cumming and Liz Rowell for a different reason. Having read a reference in the script suggesting that Timanov was "as old as the mountain" , the actor favoured being made up to look very old and haggard. This idea was rejected firmly by Nathan-Turner who argued that as they were paying for so famous a face to appear in the series, the BBC wanted full value out of its guest star by having him appear recognisably as himself.

Anthony Ainley prepared to face his ritual application of the Master's beard and wig, but he was spared having to appear as a mid-transformation Kamelion thanks to a decision that Dallas Adams alone should wear the robotic make-up. For these scenes Adams' face and hair was smothered with a thick silver greasepaint, and he had to wear a pair of silver-painted gloves to make his hands look more mechanical. The make-up had to be heavy to survive exposure to the strong, sweat-inducing sun of Lanzarote.

The Misos Triangle mark visible on the upper arms of Turlough and Malkon was a small prosthetic appliance, moulded in soft latex and coloured to match the skin texture of each actor's arms. The design of the triangle was arrived at by consent as it features in some of the set designs as well as on the calling device prop made by Visual Effects.

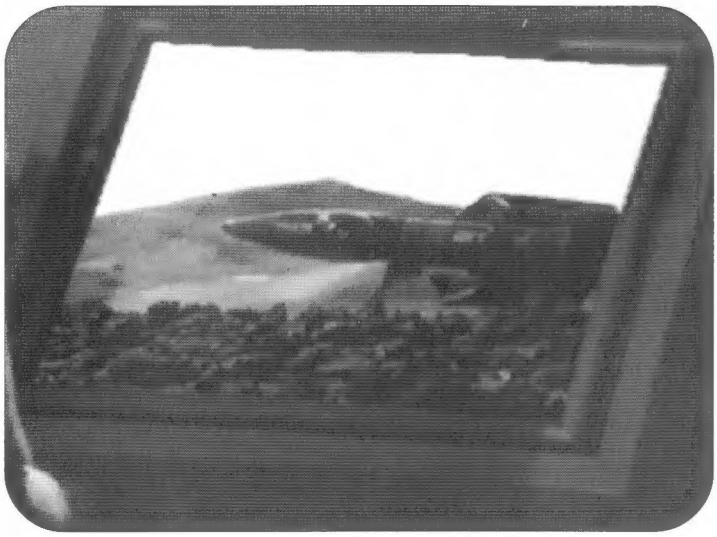
VISUAL EFFECTS:

Chris Lawson's debut as a **Doctor Who** Designer did not so much present him with very complex Effects overheads, just with rather a lot of them.

Special props needed for the week on location included the Trion calling device, two model spaceships and a battery of smoke guns. The spaceship models were simple, static props and were fairly small. The key to making them believable lay in positioning them close to the camera, and yet so that they appeared a long way off in the distance in relation to actors in the middle distance. The illusion of false perspective reversed these foreground and background objects to an audience watching on television so that the models appeared further away that the artists.

Smoke from the Effects team's guns augmented a great many close-ups and middle shots of characters trekking through the wilderness of Sarn. On a couple of happy accident occasions Visual Effects smoke mingled with mist naturally rising from the rocks once morning dew began to get burned away by the sun.

Back in the studio Lawson was called on to provide additional smoke for the eruption scenes using a glass smoke box. This overcame any need to fill the studio with smoke for excessive periods by simply filling a glass container with clouds of swirling smoke, and having one of the cameras shoot through it. Combining this with live action scenes gave a foreground overlay of smoke to the taped footage.

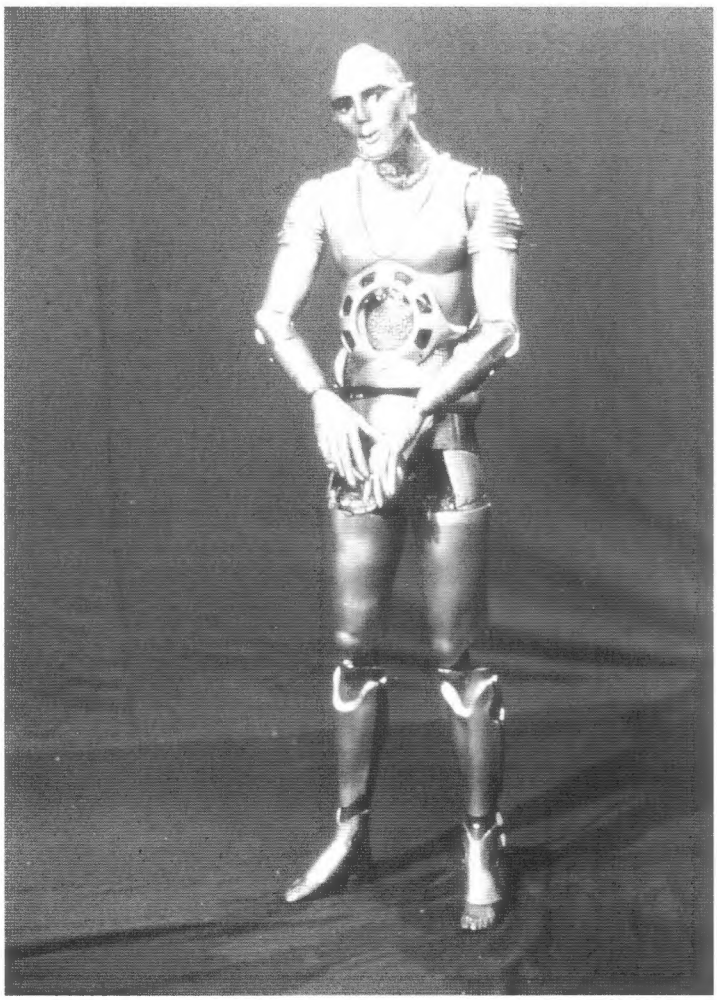


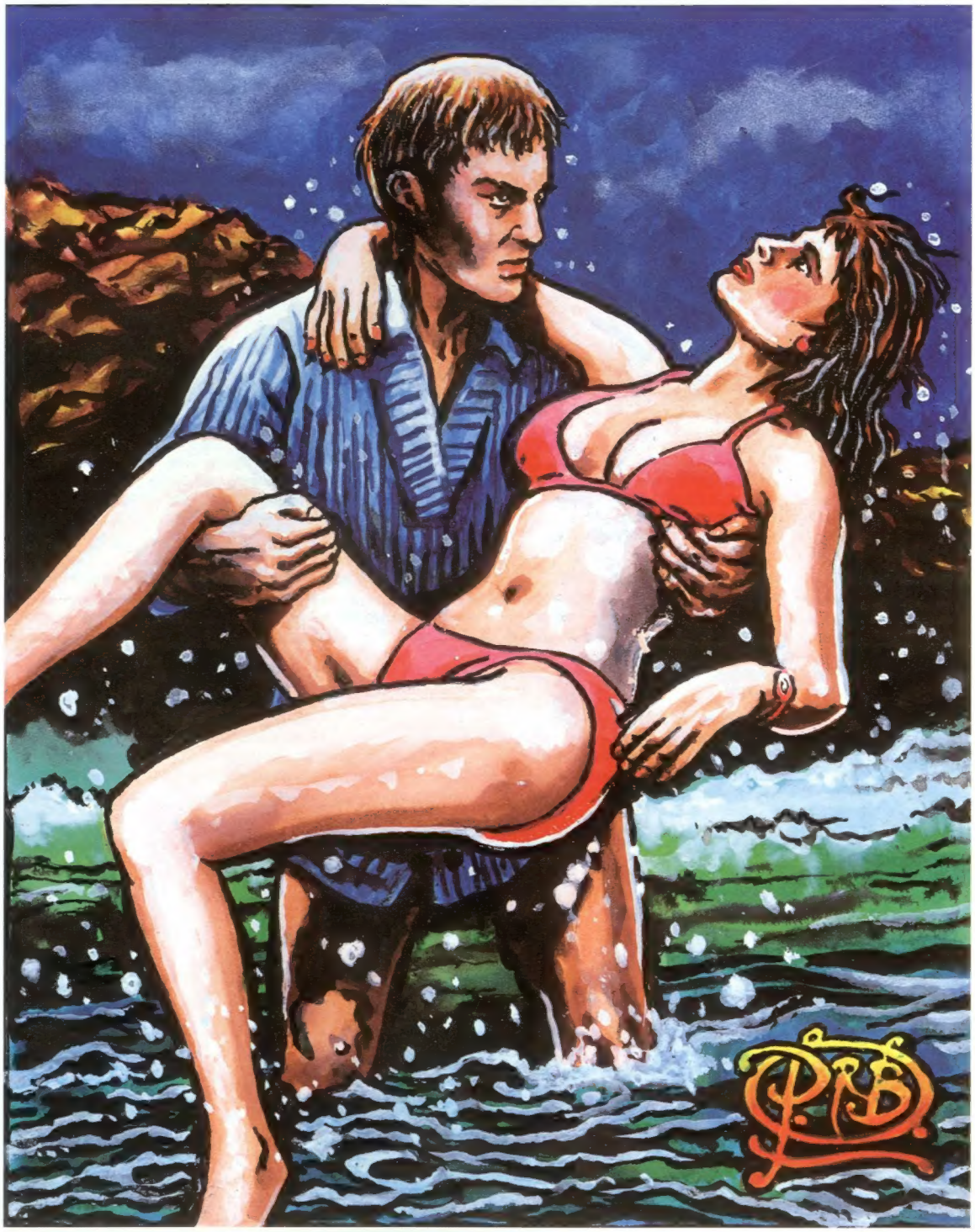
Explosions formed a large part of Lawson's studio itinerary. Various bangs, flashes and fire effects were needed for this story, ranging from the gas burners for the sacred flames, to numerous exploding panels and controls on the TARDIS console. Effects also furnished the enlarged sections of TARDIS circuitry for the Master plus CSO scenes, as well as the extra live-action scale wiring witnessed when Turlough and the Doctor open up some of the inspection panels on the console.

As well as spaceships, Chris Lawson's team fashioned a section of the Sarn city in miniature, before engulfing it in wallpaper paste "lava" for a model shot CSO matted onto the back of the tunnel leading into the seismic control centre.

The only special prop Effects had nothing to do with was Kamelion. Making almost their final contribution to **Doctor Who**, representatives from the freelance group who had built the robot, Imagineering, programmed its movements and supervised its operation during Kamelion's appearances in Block two.

Lawson was responsible, however, for the Action Man-sized Kamelion doll seen after the Doctor has "killed it" with the Master's Tissue Compression Eliminator.





A Postcard from Lanzarote

Wish You Were Here!

PRODUCTION DIARY

TUESDAY OCTOBER 11th 1983 Nicola Bryant's first day of work on **Doctor Who**. The venue is the BBC Rehearsal Rooms building at Acton where the entire cast booked for filming, plus a number of the key production personnel, are gathered. The day is taken up partly with briefings, partly with technical run throughs, but mainly with rehearsals and opportunities for the cast to get to know each other.

WEDNESDAY OCTOBER 12th 1983 A van filled with props, wardrobe, make-up equipment and visual effects leaves TV Centre overnight to arrive at Gatwick Airport for 5.30 am. A coach transporting most of the cast and production personnel leaves the BBC at 5.30, aiming to check in at the British Caledonian desks at Gatwick for 07:00. A few others are making their own way to the airport, including a journalist for the *Daily Star* newspaper, but again the deadline is 07:00.

BR5415 leaves at 08:00, arriving Arrecife Airport, Lanzarote at 10:45 am local time. From there a fleet of eight cars, a unit coach and a minibus for all the props takes the 35 strong filming crew to their accommodation for the next week, the Hotel San Antonio at Playa de los Pocillos on the southern side of the island.

The remainder of the day is taken up with, unpacking, checking inventories and running through itineraries. In the evening a reception party for everyone is held at the hotel.

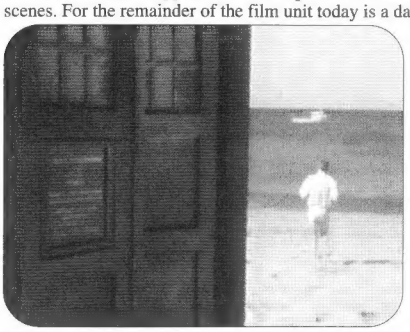
THURSDAY OCTOBER 13th 1983 A day of preparations. For the Director and the AFM it is a day of finalising negotiations and arrangements with any of the local people whose properties will be used as locations. Interviewed by ***Doctor Who*** *Magazine* by Richard Marson, Fiona Cumming remembered the unusual arrangements they sometimes had to make:

"We had a lot of co-operation, mainly with an organisation called Lanzarote Villas, who heard we were going, came to us and said they could smooth our paths quite considerably. Judy, the daughter of the firm's owner, acted as interpreter and that made a terrific difference to us.

"She knew all the locals and when you wanted to go to the diving schools, she just picked up the phone and rang Manilo, whereas if

we'd have been dealing with a fixer from mainland Spain, they wouldn't have known it, or if we'd taken somebody who spoke fluent Spanish they wouldn't have known the area. Judy was worth her weight in gold."

A deal is struck with one of the local boat owners to film aboard his schooner, the Atoxa moored offshore at Playa Blanco. As this is an ocean going yacht the AFM also books a small Gemini motor-dinghy to ferry cast and crew from ship to shore. Another of the owner's boats, the Flipper, is hired as a platform to film some of the scenes. For the remainder of the film unit today is a day of rest.



FRIDAY OCTOBER 14th 1983 An early start for the props team and filming operatives. They leave the hotel at 6.30 am and by 7.15 are at Playa Blanco to begin work dressing and lighting the boat. Once this is done they return to shore and cross round to Papagayo Beach to put up the three foot high TARDIS prop and rope off the beach. The five artists needed today, plus the four extras playing divers and deck hands, receive their call at 08.00.

The first scene of all is a simple shot of Turlough returning to the TARDIS, but with the Atoxa visible in the background and Peri visible on deck.

The next scene is the one which causes all the fuss; Peri splashing in the water, obviously in difficulty. Filming these shots from the Flipper, Fiona Cumming and the film crew are staggered when a naked German bather, believing the actress is genuinely drowning, swims out from the shore and hauls her back to the beach. Reportedly Nicola Bryant is so embarrassed by the episode, she just does not know where to look.

The remainder of the morning is taken up filming Turlough's race to the shoreline to rescue Peri, the Doctor returning alone to the TARDIS, and the arrival of the time ship itself.

The afternoon scenes aboard the Atoxa are shot in story order; Curt and Howard discovering the Trion calling device in the diver's net; Howard taking off in the Gemini leaving Peri behind; and the three short solo scenes of Peri planning her next move, which ultimately ends with her diving into the sea with the calling device.

Filming completes around 17.00, leaving just enough time for the *Daily Star* journalist to take a few pictures of the three regular cast members larking on the beach with the small TARDIS in the background.

SATURDAY OCTOBER 15th 1983

Everyone is warned this is going to be a long day with two separate location sites to be fitted in. The unit, including Peter Wyngarde, Edward Highmore and Simon Sutton (the lookout), leaves the hotel at 07.00 am on a 25 mile drive up to location one, the Mirador del Rio observation point. Offering truly stunning views of the northern coastline, the restaurant atop this high peak will become part of the Hall of Fire temple.

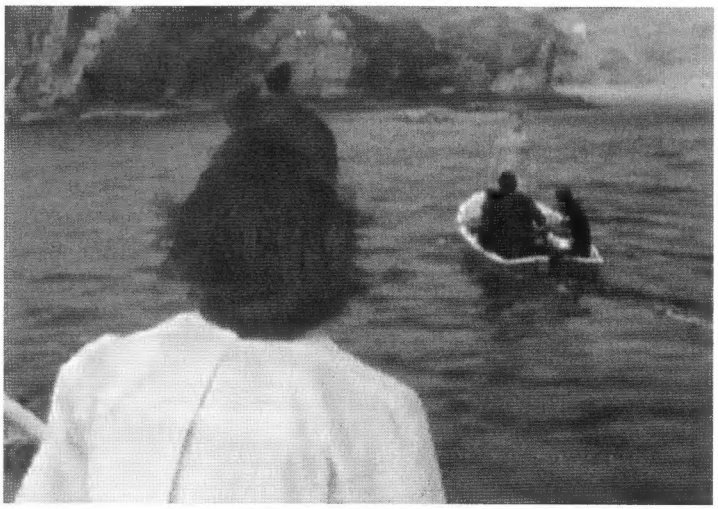
Three scenes are shot here; Timanov and Malkon's episode one dialogue out on the balcony; their preceding scene as they walk through the white-walled apartment (with all contemporary furniture temporarily removed), and an upstairs episode two sequence where the lookout beckons Timanov and Malkon over to observe Peri's movements through a telescope. A colder day than Friday, Fiona Cumming recalls some shots being difficult to achieve due to radically altering light conditions. Shots done from one camera angle contrast sharply with the reverse POV sequences thanks to sharp, blustering winds and constantly scudding clouds.

Leaving taxis to transport the three actors back to their hotel shortly after ten o'clock, the film crew relocates down the mountain to a quayside in the nearby harbour village of Orzola. Here they are due to shoot all the harbour and cafe scenes.

The first two scenes are lengthy. Together they form Peri's debut as she talks to her step-father and discusses her future. These scenes end with Howard and Curt helping the divers unload the statue of Eros from the Gemini.

The Doctor's first meeting with the American team is next, as he seeks to trace the origin of the distress call detected by his 'bleeper'. The final scenes of the day, before an anticipated 18.30 wrap, are cafe sequences featuring the Doctor, a waiter and several local extras. Davison wears his floral waistcoat now due to a chill breeze roaring off the Atlantic.

SUNDAY OCTOBER 15th 1983 A rest day for the full cast and crew. According to the AFM's film diary an excursion outing is planned, the favoured choice of venue being the smaller island of Graciosa, just off the northernmost tip of Lanzarote. In a note to all members of the unit, the AFM advises everyone there will be a cost for going on this trip.

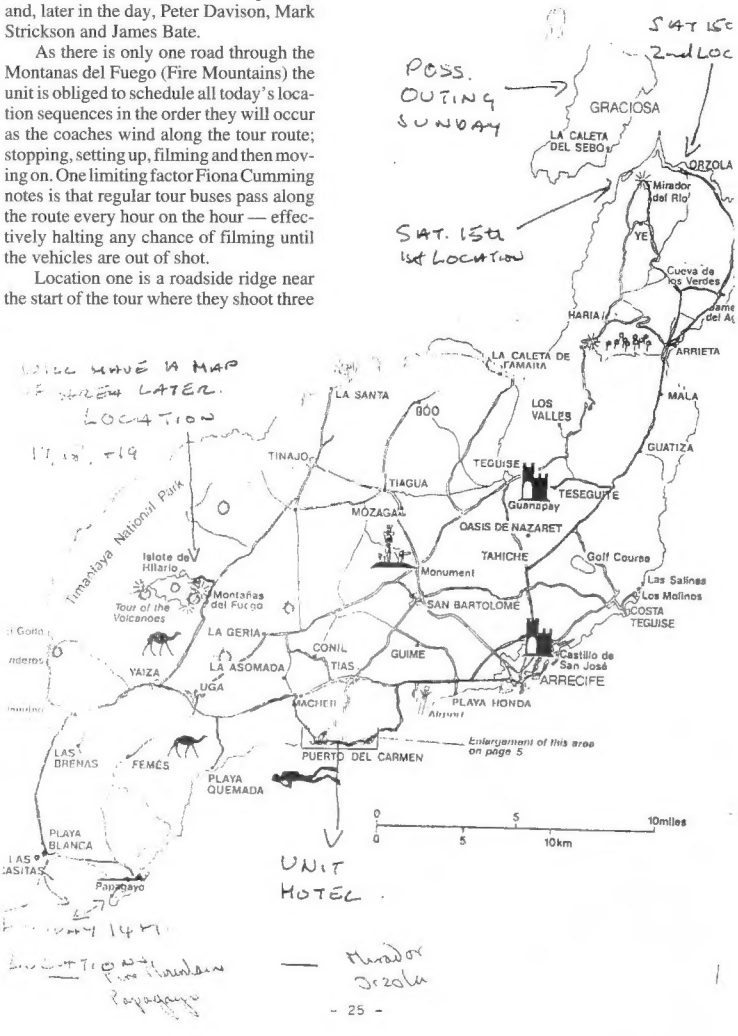


MONDAY OCTOBER 16th 1983 The first of three days filming up in the Timanlaya National Park; site of Lanzarote's most famous tourist attraction, its volcanoes. An arid desolation, in some places the ground is so hot that steam and smoke rise continually from the ground and visitors are warned not to leave the comparative safety of the main road unguided. Previous movies shot here include *Journey to the Centre of the Earth* and Hammer's *One Million Year's BC*.

The artists needed are Nicola Bryant and Anthony Ainley, both of whom are required to be costumed and made-up before the minibus leaves at 08.00, Peter Wyngarde and Simon Sutton (who only have to be in costume before departure) and, later in the day, Peter Davison, Mark Strickson and James Bate.

As there is only one road through the Montanas del Fuego (Fire Mountains) the unit is obliged to schedule all today's location sequences in the order they will occur as the coaches wind along the tour route; stopping, setting up, filming and then moving on. One limiting factor Fiona Cumming notes is that regular tour buses pass along the route every hour on the hour — effectively halting any chance of filming until the vehicles are out of shot.

Location one is a roadside ridge near the start of the tour where they shoot three



episode one scenes and two inserts; Peri spotting the telescope, Peri confronting the Kamelion Master who wants the comparator, and the Kamelion Master being greeted by Timanov and the lookout. The insert sequences are of the lookout peering through is telescope

Location two is at the Asphalt Triangle. The only scene done here is a short piece for episode two where Turlough tells the Doctor he wants to remain here a little longer. Having filmed this piece once the camera crew moves further down the road and shoots the same scene again, but in long shot. This will become Peri's POV as she spots the two time travellers in the distance. That scene with Peri is filmed next in close up at location three; a zone listed as Beyond the Cave of Doves.

Location four is the most dangerous part of the tour; the incongruously titled Valley of Tranquillity. Everyone is advised to wear strong shoes to insulate against the heat in the ground, and the only people allowed to leave the road are Nicola Bryant and Visual Effects. The scenes here are Peri approaching the wreck of the (model) Trion ship, and a less hazardous establishing shot of Amyand and Turlough trekking through the hills.

Moving on to location five, Guides Cave, the unit films more material for episode two; the Kamelion-Master following Peri's turn-off onto the scree slopes, and a brief shot of Amyand helping the Doctor and Turlough up onto a ridge. Where he is able, the cameraman frames a combination shot of the K-Master spying Peri in the distance.

Temperatures in this region are fierce, but the unit is happy to tuck into a barbecue lunch at the Fire Mountain restaurant, and cold drinks are on regular supply all day. Estimated wrap time is 17.00.

TUESDAY OCTOBER 18th 1983 Day two up in Fire Mountains. Facing the greatest temperature ordeal of the day is Dallas Adams who must spend the morning dressed in shirt, tie and business suit, hands enclosed in rubber gloves with his face and hair swathed in silver greasepaint. He and Nicola Bryant shoot the first scenes of the day back at the high ridge near the start of the tour. This is part of the same Kamelion-Master/Peri confrontation scene as yesterday, but with Kamelion looking like Howard this time. This same scene is replayed but with the camera moved further way so that Peter Wyngarde and Simon Sutton can do the scene where Timanov and the lookout see the distant silver figure and assume it is the Outsider.

After completing these scenes Dallas Adams is released for a clean-up. Meantime Nicola Bryant begins the first of many episode two shots of Peri clambering along mountain pathways.

Location two is a brief stopover at the Cave of Doves for Peri to be seen emerging from the entrance. Then it's off to one of the steepest slopes on the tour for shots of Amyand and Roskal returning down the volcano for episode one, the Doctor and Amyand looking for the cave entrance in part four, and Peri's spectacular tumble in episode two, leading to her sobbing in despair. Persuading the actress

to cry is not difficult as the fall she takes while doing this shot ends up being all too real. Rudimentary first aid is on hand to bathe the various cuts and bruises.

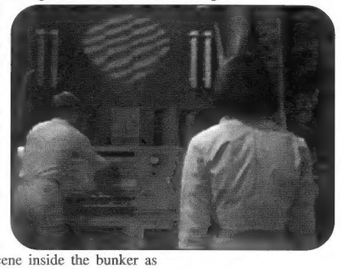
In the afternoon the unit transfers to a high area near Camel Path for some more breath-taking scenery shots, aptly summed up by the line in the script, "This must have been a beautiful planet."

The final scene of the day, filmed from several camera angles, is of Roskal and Amyand scaling the mountain at the beginning of episode one and peering into the crater. The actual shot of the crater interior, however, is not done at this location. Unit wrap is again 17.00.

other non-required personnel to London for dropping off at various points. For Michael Bangerter (Curt) his role in PLANET OF FIRE is now at an end as no studio scenes require his character.

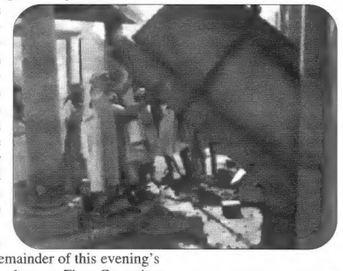
FRIDAY 21st — TUESDAY 25th OCTOBER 1983 There are no opportunities for the cast and crew to rest. With less than a week till Block One rehearsals get underway immediately. Barbara Shelley joins the cast at the point, as does Max Arthur and John Alkin. Gerald Flood is not needed for any studio work, although his lines are pre-recorded at Maida Vale and a tape given to Imagineering so that programming the Kamelion robot can begin.

WEDNESDAY OCTOBER 26th 1983



The thirteen strong cast is joined in studio TC1 by an ensemble of 23 extras playing numerous citizens, guards and elders of Sarn. The first scenes of the day do not require this mass gathering, however, as the action is centred around the non-believers' bunker out on the mountainside. The day starts promptly at 10:30 with camera rehearsals, which continue at 13.00 after a one hour lunch-break. Rehearsals then continue right up until dinner at 18.00. The single recording session is slated to start at 19.30.

The very first sequence captured on tape is an episode two establishing scene inside the bunker as Sorasta, Roskal and Amyand debate why the instruments react whenever there is volcanic activity. Up in the gallery Dave Chapman is kept busy feeding telecine transferred caption images of Lanzarote onto the CSO painted monitor screen panels, sometimes using a rippling electronic wipe to make the picture appearances more interesting. The half dozen or so scenes set in the bunker are recorded in story order; the trickiest ones being the final couple where action on the model stage — lava pouring through a miniature colonnaded set — has to be matted over a CSO backdrop at the rear of the set. The smoke box gets pressed into use during these last few scenes, with additional footage from this device being held over for use in later scenes.



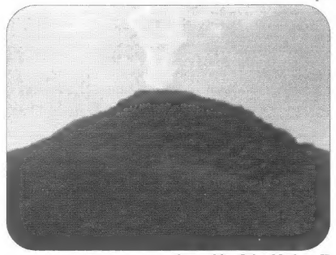
The full cast is rolled out for the colonnade scenes which consume the remainder of this evening's recordings. Although simple dialogue based scenes, Fiona Cumming has to retake some of them after persuading Peter Wyngarde that he needs to deliver his lines at a more rapid pace.

Continued on page 15

WEDNESDAY OCTOBER 19th The actor enduring the worst heat today is James Bate. His morning scenes require him to be dressed in full thermal suit to shoot footage for episode four.

Another full day up in the Fire Mountains, location one is near the end of the tour and is called simply Yellow Area, due to the preponderance of sulphur deposits. Here James Bate films his scene in the thermal suit before changing down into more traditional Sarn attire for the episode one scenes of him and Jonathan Caplan climbing the slopes of the volcano. Appropriately the last shot of the morning is of them beginning the return descent.

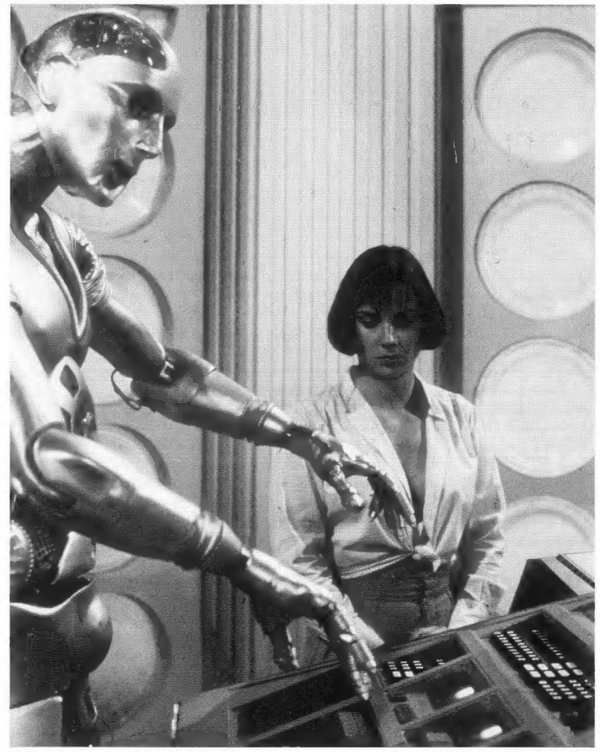
Again lunch is taken at Fire Mountain restaurant before the unit moves on to the last major location site of the trip, Los Hornitos — literally "the little furnaces". Three short scenes are filmed here; footage of the Doctor, Amyand and Turlough for later inter-cutting with other episode two material already shot at Guides Cave; Peri clambering along a ridge with eyes streaming from the fumes (an easy effect to accomplish!); and lastly the Doctor, Amyand and Peri on the mountainside in part four, looking back as the volcano erupts.



With these scenes in the can, the artists are all released back to the hotel. For the remainder of the afternoon Fiona Cumming and the camera team concentrate on doing various POV and establishing shots. Included in this agenda are all the images that will be seen on various monitor screens in the bunker and in Seismic Control, views of the mountain for use before and after the eruption, and a crater shot with additional smoke courtesy of Visual Effects.

As this is the final evening, a wrap party for everyone involved in the shooting, including local extras and fixers, is hosted by John Nathan-Turner at the hotel.

THURSDAY OCTOBER 20th 1983 The journey home is aboard British Caledonian flight BR5416, which departs Lanzarote 12.15 local time, arriving back at Gatwick Airport 17.00. Two coaches meet the party — one to transport all props, costumes, make-up and visual effect equipment back to TV Centre, the other to ferry cast and



FEATURE

Visiting a Doctor Who studio could be a baffling experience for those not armed with a script. A maze of sets, annoying stop/start recording schedules, and long hours of running through seemingly unconnected scenes. But as 1983's DWAS Superwho quiz winner, Justin Richards,recounted in TARDIS 8/4, a cold evening in October was still Sarn enchanted evening as he went about...

SETTING THE STUDIO ALIGHT

THE FIRST OBSTACLE in visiting a studio rehearsal of PLANET OF FIRE was getting into the building. The guard on the gate was very helpful and full of useful chat and suggestions, but even when David Saunders flaunted his letter of introduction/admission etc, he initially refused to believe that John Nathan-Turner was a BBC employee, let alone a Producer.

The studio itself, protected by double doors and big red letters, was smaller than I had expected, and less cramped. There were several sets in evidence, and a lot of people, including one chap whose job seemed to be to paint the TARDIS floor black. He had tremendous fun trying to work out how he could escape from the set without getting his soles painted.

The set in use was an ancient Greek Temple-like affair, backed by a cyclorama of hills and more ruins. It looked considerably more realistic and a lot larger on the monitors. Inside the set were a lot of extras led bravely by Peter Wyngarde. While they were in costume, they were certainly not made up, and one still wore his regulation issue National Health spectacles. Enter the Master, wearing a suit straight from C&A, and no beard, and dragging Peri along while he persuades Wyngarde's lot to lift up a different sort of pillar. The stagehands obliged, as the actors can only shift scenery on an actual take

Time for the Doctor and Turlough to enter. Turlough's tasteful blue dressing gown was, I assume, to keep him warm, since he imitates Nyssa in his final story, and sheds many of his clothes. Certainly it caused much amusement when he was to point out the Mark of Logar on his shoulder — it was a piece of the pattern.

The rehearsal seemed a lot more demanding technically than for the actors, who spent ages going over the same lines while the technical people liaised, argued, dithered and practised, eventually deciding on their various shots, cameras and angles. While they did all this we were escorted over to see what else was being put up, taken down, altered or ignored in the studio.

First there was a nifty model spaceship on a cork-strewn model plain, looking like an extra from **Terrahawks**. Apparently this was pretty well finished with and being kept on partly for a couple of establishing shots later, and mainly out of sympathy. It had already survived a hefty eruption-cum-explosion, and probably needed all the sympathy it could get.

Next there was a small, square box-like effort which was some sort of laboratory mounted on a small stage, which was being re-set on its side.

Finally on the set front, there was the TARDIS — the Master's TARDIS. As Peter Davison pointed out, he's obviously been watching the new season, as it is exactly the same as the Doctor's new console room — only the walls and floor are black. Still, very impressive it was. Nothing happened there while we were present except that we got conclusive proof that the scanners on the console can get BBC2!

Turlough's Turnabout

A holiday for the Doctor? Jane Killick explains why PLANET OF FIRE is a triumph of faith...

PLANET OF FIRE is about many things, but predominantly it is about Turlough.

Turlough was never really much of a likeable character. He joined the Doctor while on the wrong side, and even though he eventually became one of the team, his underlying loyalties were always uncertain. His reprehensible behaviour in his early stories could be excused because he was under the influence of the Black Guardian, but that hardly settled the question. Turlough was always a bit of enigma, in that he was obviously an alien of some kind, but where he came from and what he was doing at an English public school were never explained.

There was clearly more to Turlough than we were being told, but sadly most stories that followed the defeat of the Black Guardian treated Turlough as nothing more than an ordinary companion. Like many others in the past, he became a servant of the story, there to get into trouble on planets and ask the Doctor questions.

Then came PLANET OF FIRE, and suddenly Turlough was interesting again. There are hints of his corrupt past with his attempts to sabotage the TARDIS to stop it answering a distress signal coming from Trion, but this time he seems embarrassed, almost guilty, about what he is doing. This is what makes the story so captivating in its opening stages. Something from Turlough's unspoken past is catching up with him and not only is he too ashamed to tell the Doctor, he is frightened of it.

The intrigue is skilfully built up through the episodes. First, there is a the triangular mark on Turlough's arm which matches the artefact that was transmitting the distress signal from Earth, and also the symbol later found on the alien planet where they land, Sarn. It culminates in the revelation that his father might also have landed on this planet and one of its inhabitants might be his brother. The Doctor's stark question "Are you in trouble?", which Turlough avoids answering, again emphasises his nervousness about facing his past. Never before had he been so animated over something, so personally involved, and this produces some rare conflicts between the members of the TARDIS crew.

The resolution of the story, that Turlough was a political prisoner exiled from his home planet, is enough to reward the build up, especially as it marks a change in Turlough's life. For a long time he had been running away, but now he is prepared to stop and face that which he fled from. He is not arrested by the Captain who arrives from Trion, as h e feared, his exile is rescinded and he decides it is time for him to go home. His farewell is quite touching, "I don't want to go, Doctor. I've learnt a lot from you". We are even sad to see him go, which makes PLANET OF FIRE a success in the way it believably changes the perception of Turlough.

In story terms, the focus of events is the people of Sarn and their growing distrust of the faith that has been the foundation of their lives for man y years. The elders are struggling to maintain the ancient ways while younger 'unbelievers' are moving away from their teachings. The set up is analogous to the classic conflict of the younger generation which challenges the status quo, or the rebels fighting against a harsh regime that burns heretics. But to take that analogy too far is to ignore some of the subtleties of the story.

PLANET OF FIRE unravels the myth of their beliefs, revealing them to be a primitive people's attempt to make sense of things they did not understand. Each of their superstitions is gradually explained as visitations from Turlough's home planet, Trion; from the scientists in thermal suits on the volcano that they believe to be Logar the Fire Lord, to the 'Chosen Ones' with triangular marks on their upper arms. Each explanation is part of the jigsaw that gives the story an added interest, but it is not an indictment of religious belief as it may, at first, appear. Central to this is the character of the Chief Elder Timanov, played with conviction and dignity by Peter Wyngarde. In a more simplistic storyline, Timanov's unwillingness to listen to an alternative point of view and his constant demand to burn all unbelievers in the sacrificial flame would have made him the villain. But Timanov is more subtle than that, and the progression of his character is, in many ways, as strong as Turlough's and Peri's. Despite his tyranny, he is a sympathetic character, doing what he believes is best for his people. When the young Chosen One, Malkon, protests that unbelievers should not be killed because they do no harm, Timanov explains that it is the very questioning of the faith that has brought his people to the verge of extinction. Killing the heretics, he believes, will destroy dissent and help unite the community - and besides, he adds, "They're such unhappy people".

The key scene for Timanov comes as he describes the moment he met Logar as a child. He is invigorated, even at the memory of being spoken to by the Fire Lord, who urged him to inhale the restorative gas produced by the volcano. It was the defining moment of his faith and a demonstration that there was truth in his belief. He has lived all his life adhering to this doctrine, until the Doctor and the Master arrive and confuse him. They are not from Trion, they do not follow the pattern that he was taught to expect from outsiders and he is pulled in different directions in an attempt to interpret the signs as part of his religion.

The Master cannot resist calling him a "gullible idiot" before he (or rather, Kamelion under his control) jumps into his TARDIS, but the accusation is a little unfair. Timanov is not quite so gullible as to be blindly lead by his traditions. When Turlough claims to be a new 'Chosen One' by revealing the triangular mark on his arm, Timanov does not automatically obey, but emphasises that he will be guided by what the Chosen One says. The events around him make him realise that the icons of his religion are not unquestionable. These icons are finally discredited when the Doctor tells one of the unbelievers, Amyand, to "play Logar", to put on a thermal suit to escape the fire of the volcano. When he walks up to Timanov and removes his helmet, the Fire Lord is revealed to be just a man in a suit, but it does not shake Timanov's faith. His belief goes deeper than false icons. "You will never understand, Amyand," he says, "Logar is everywhere, he cares for the faithful". Timanov elects to stay behind on Sarn, even though he will be destroyed by the volcano, because h e has the convictions of his beliefs.

The breadth of the community on Sarn is enhanced by the supporting characters. Even those with only a small part in the story have distinct personalities. Roskal, for example, has few lines but those he does have demonstrate his interest in the technology left by the Trions and in learning how to use it. It is enough to show how the community has been held back by the old teachings, represented by Timanov, and how they have the capacity to advance. The Doctor says as much to Amyand, who has emerged as a character with strong leadership qualities. The story of the Sarns, therefore, is of a people ready to abandon their old, primitive ways and prosper in a new life away from the planet.

The other major character to be introduced in PLANET OF FIRE is Peri. This is a good intro for her because, even though she maybe lost on a volcanic planet, she isn't phased by the events around her. She displays a feisty spirit and an intelligence in realising she can manipulate Kamelion with her thoughts, and in putting up a fight against the Master. His authoritative proclamation, "I am the Master" meets only with, "I'm Perpugilliam Brown and I can shout just as loud as you can!". A promising start to a life on the TARDIS.

The Master himself is responsible for driving much of the plot. The Doctor's long-standing adversary has rarely been much more than a two-dimensional villain and he doesn't really rise above that here. This story gets away with it because it is an all-consuming obsession that drives the Master, and this time he has a strong reason for sparring with the Doctor. The Master plot in PLANET OF FIRE is another triumph of storytelling in the way that it sets up questions and keeps the audience's interest alive until the climax. The questions are over why the Master is relying so heavily on Kamelion and why he has chosen to land on Sarn. The plot manages to keep the secret of the Master's accident with the Tissue Compression Eliminator until late on in the story when Peri discovers his tiny, shrunken form. All the story threads depend on him and come together as he completes his search for the numismaton gas that will restore his rightful size. The gas explains why he came to Sarn, why he needed to use Kamelion (and therefore, bring the Doctor's TARDIS to Sarn) and why the lives of the Sarns were threatened — because his attempts to extract the gas made the planet unstable. The end of the Master's story is also the end of the Master (although he was to inexplicably turn up alive and well in later stories). His

body is restored to full size for a moment in the beneficial blue flames of numismaton gas, then they are replaced by harmful yellow fire that consumes him. A nice touch is the Doctor's reaction to this. He is genuinely saddened, unable to do anything but watch his nemesis being vaporised in the flames. It is one of several moments in PLANET OF FIRE that, in retrospect, demonstrate how Peter Davison was underrated as the Doctor.

The production values on PLANET OF FIRE are unusually high for **Doctor Who**. Filming in exotic locations is often seen by critics as just a nice holiday for the production team, but in this case it really works. Lanzarote real ly looks like an alien planet. The actors are actually walking on volcanic rocks and there is even one scene inside a spectacular architectural building on the island. The designers did a marvellous job matching the sets and costumes to the volcanic exteriors.

There's some fine writing, too. The plotting is excellent with its interweaving storylines that gradually intersect each until coming together for the end, and the dialogue — some of which is quoted above — is often memorable. Most of the acting also deserves praise, particularly in the case of Peter Wyngarde. It all combines to make — in my opinion — one of the best stories of the season. If one has to nit pick is over the reason why the TARDIS is drawn to the real Lanzarote in the first episode. I can accept that the island tourist board wanted their little plug, but what was the artefact from Trion doing at the bottom of an ocean on Earth, and why does it lead the Doctor to Earth first before sending him to Sarn? Also, it is perhaps stretching credibility a little too far to think the Trions would have sent Turlough to Earth when it sent all other prisoners to Sarn.

These criticisms can easily be overlooked because of the quality of the story, and there was a lot of story to tell in PLANET OF FIRE. It deals with the loss of Turlough, Kamelion and the Master, as well as introducing Peri. It was a tough challenge that could have easily been a mess of competing plot lines, but instead it achieves a complex and enjoyable story where the pace never slows down and the interest is never lost. And what's more it achieved it without monsters. I•V

What the Fanzines Said...

"I can't help but feel a little disappointed with the truth about Turlough. I was expecting something much more sinister." **Simon Black, Spectrox 1**

"The change in scene, though frequent, was done superbly, letting nobody see the seams, which does and so often happened in other fast-paced stories. **Martin Canning, Peladon 1**

"The musical signature for Sarn succeeded in capturing the 'other-worldliness' of the setting perfectly, and the film work was very impressive. The climax, where the location shots were were intercut with stock footage of erupting volcanoes was very effective indeed. The studio shots couldn't possibly hope to match such natural spendour." **Jackie Marshall, Dynatrope 6**

"In a story of great subtlety and understatement, it's a pity Anthony Ainley's increasingly pantomimic Master had to be included. What we had with Planet Of Fire was yet another instance of JN-T forcing his writers to alter their scripts so as to include all his favourite ingrediants like some over-enthusiastic head chef" **John Squire, Prydonian 4**

"The worst story of the season so far, Planet Of Fire had a lot to offer, and looking at the what the story had to include you would think this would be an action packed story. Suffice to say one would be sadly mistaken! The first three episodes were total padding, and could have been easily condensed down to a single episode, making the story an acceptable two-parter" **Robert Davis, Skonnos 7**

"John Nathan-Turner seems to have assumed we wouldn't notice Kamelion's long absence. That represents a gross lapse of professionalism, an insult to viewers' intelligence, the final nail in the coffin of his claims to care about continuity, and the sort of thing that will, if anything can, finally convince the BBC to cancel Doctor Who for good." **Alan Lear, Mondas Season 21 special**

"As with all of Peter Grimwade's scripts so far, the dialogue was for the most part superior to the plotting." **Justin Richards, Space Rat 8**

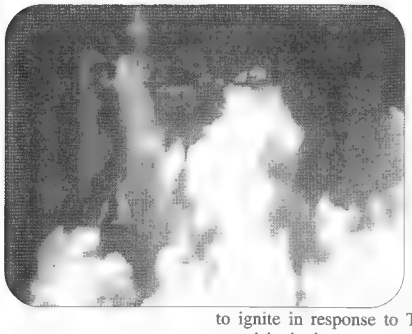
"I liked the constant changing between the Master and the Howard figure with silver skin which demonstrated the creature's internal struggle with good and evil." **Kevin Taylor, Wilf's Eye View 4**

"I thought the way the Doctor watched the Master's 'death' in the Seismic Control Centre a little out of character considering we can now fairly safely assume that the Master is the Doctor's brother. There was no moralising, no help for his adversary, or any disgust at death." **Alan Darlington, Unearthly Child 2**

"Nicola Bryant showed great talent, but I can't stand that shrieking, squeaky yanky accent. Nevertheless, I think that her acting ability will compensate — she managed to make iffish lines such as 'I'm Perpugilliam Brown and I can shout just as loud as you can!' sound acceptable." **The Animus 5**

"The highlight of the story was undoubtedly Peter Wyngarde's peformance as Timanov. Beautifully understated, full of naive belief and suggesting a personal history far beyond that which was scripted for the character. It's a pity he had to share so many scenes with Anthony Ainley as he would have made such a better Master." **Ian Brown, 76 Totters Lane 6**

"All in all, a typical Saward/Nathan-Turner story — a good idea (to some extent), well but full of silly mistakes, bad wholes in the plot and a lack of a character development and continuity. Who wants a polished tea-chest, though?" **Eye Of Horus 7** I•V



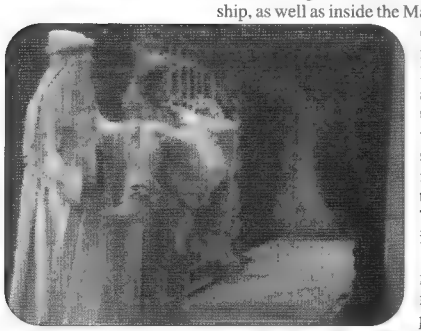
THURSDAY OCTOBER 27th 1983 Where Wednesday had been a case of two rehearsals and one recording slot, today is structured as just one rehearsal (from 10.30 onwards) plus two recordings — afternoon and evening.

Timing plays a major part in several of the key Hall of Fire scenes. Earthquakes must be accompanied by appropriate stumbling reactions from the cast, prop items rocking on cue and fake masonry tumbling from suspended sacks on the lighting rigs. The very first scene demands a retake after the flame jets in the cave at the back of the Hall of Fire fail to ignite in response to Timanov's plea for a sign. Perhaps not surprisingly there are some chuckles of amusement.

The day produces many such technical headaches and hiccups. Some of the most time consuming are the many transformations Kamelion undergoes as he switches between forms; sometimes appearing as Professor Foster, but mostly as the Master. Although the electronic reshaping effect will be added in post-production there is still a need to align very tightly the rollback and mix shots as the actors switch positions.

Another complicated effects shot is the episode four steal from Rider Haggard's She, as the Doctor walks into the numismaton gas flames after they have turned blue. The elements needed to make this shot work are; a matte of the cave mouth background, a separate shot of the Doctor stepping into close-up, a separate shot of flames from a gas burner, and a synchronised switch-over of the studio lights from yellow spotlighting to blue, coinciding with the camera squared onto the flame jets switching its colour bias to overload on blue. Nearly an hour is taken up getting this one key shot right.

Progress this day proves very slow. The final hour is scheduled for recording all the scenes aboard the bridge of the wrecked Trion ship, as well as inside the Master's TARDIS control room, but as ten o'clock approaches there are still scenes in the Hall of Fire to finish. Reluctantly Fiona Cumming and Malcolm Thornton agree to defer the bridge scenes and those inside the Master's TARDIS — which has been painted black for this studio — until Block Two. Even so, a 35-minute overtime extension is still needed to wrap up everything in the Sarn sets. These sets are just too large to squeeze into the next block.



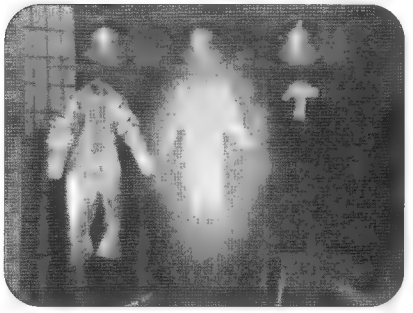
One problem Malcolm Thornton must face is how to decorate the TARDIS set for Block Two. For Block One it was painted all black and would be repainted white for Block Two. But, now that it must play two roles in the same studio, a full repaint is not possible given time the constraints. The answer will lie in some very clever lighting.

SATURDAY OCTOBER 29th — TUESDAY 8th NOVEMBER 1983 Following a day off rehearsals resume at Acton for Block Two. The only additional cast members for these sessions are John Alkin — playing a full role, not just a voice over as the Trion ship's captain Lomand — and the robot Kamelion, around whose pre-recorded voice and movements the other actors must co-ordinate their performances.

WEDNESDAY NOVEMBER 9th 1983 Being the first of a three day studio block, starting time should have been 14.00, but due to all the scenes outstanding from Block One, this is brought forward to 10.30 to factor in the extra recording slots, which will take place tomorrow.

The first scenes before the cameras are in the biggest set of this second studio; the Seismic Control Centre. Elaborately lit with rich, red coloured gels over the lights, this is the setting for a yet more complex electronic effects work. As with the bunker set, there are screens which need to display various CSO inlays — sometimes moving filmed footage, sometimes telejector slides.

Like Peter Davison, Anthony Ainley's Master has to do his She reprise by stepping into the numismaton gas flames to regain his normal size — thanks to judicious use of CSO. Only this time the effect works in reverse. The flames start out filtered blue, indicating its restorative properties, before turning yellow, at which point the Master screams and disappears in a burst of video break-up accompanied by an electronic wipe.



CSO is again the tool used when the Master chooses to demonstrate his Tissue Compression Eliminator for Peri's benefit. This is actually the first time since Roger Delgado's days that its miniaturising effect has been shown on screen. Accomplished by simply pulling back a camera focussed on a thermal suit hanging against a CSO back-cloth, the trick proves to be keeping the collar of the outfit lined up with the coat hanger rail so that the suit appears to shrink from the bottom upwards.

Presumably for time reasons the same technique is not employed when the Doctor uses the TCE to destroy Kamelion in part four. Instead an electronic white-out hides the edit between a metal faced Howard Foster lying on the floor and an Action Man sized mannequin of the deceased robot.

During the episode four volcanic eruption scenes CSO does get used to feed in model footage of lava flow to a screen at the rear of the tunnel entrance. The smoke box is pressed into service as well.

During the evening the action shifts over to the standard TARDIS set, now painted white again. To ease the burden on Liz Rowell's team, the first scenes onto tape are those with Howard Foster still in his silver make-up. Thereafter scenes are shot in more or less story order, beginning with the Doctor and Turlough appearing briefly in their standard costumes.

The episode one scenes in Tegan's room and Kamelion's room are done next. This is the first time the robot has to inter-act with its fellow cast members. For transformation scenes the prop is heaved over to the CSO stage so its head can be lined up with that of the character it is impersonating.

THURSDAY NOVEMBER 10th 1983 The delayed scenes aboard the crashed Trion ship are the first priority of the day as recording recommences at 14.30. Although there are few sequences to do, the very cramped nature of this set — totally built using scenery and props scavenged from warehouse stock — makes it difficult to light and photograph. To get around this, Fiona Cumming employs a single hand-held camera. This works fine but excessive delays result from the need to shoot each scene on average three times, with a change of lighting involved for each camera angle change.

Next to do is all the material based inside the Master's miniaturised laboratory while on its side. Again there are delays when the Designer realises the set has been erected the wrong way up. Even when this is righted, there are additional hold-ups when lighting this set sideways on with harsh green gels ends up giving confusing shadow effects which Fiona Cumming and John Nathan-Turner are not happy with.

Once these sequences are satisfactorily recorded there is a break while the set is reoriented back into its upright configuration. By now it is well into evening and a dynamic decision is needed on scheduling. According to timetable, the final block of material for today should be the few but very essential scenes in the ruins of Sarn after the eruption. These will include Turlough's farewells. But there is not enough time left to do these, so instead Nathan-Turner and Fiona Cumming decide to shoot all the non-effects based scenes in the Master's upright laboratory. The rest of the cast — all barring Anthony Ainley really — are stood down.

Despite this attempt at damage limitation recording still overruns by fifteen minutes, which the Director justifies by noting just how much there is still left to do tomorrow on the final day.

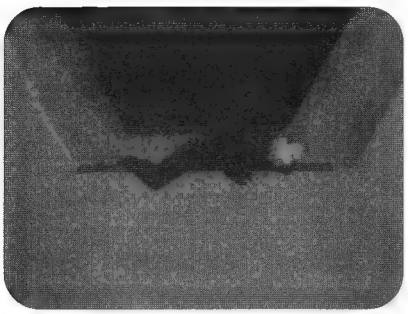
FRIDAY OCTOBER 11th 1983 With virtually the full cast assembled (minus Wyngarde, Adams and Arthur) Fiona Cumming ploughs ahead with all episode four aftermath scenes in the Sarn ruins. Basically these sets are cut down versions of their larger TC1 counterparts from the first studio, but redressed with added rubble. The scenes are shot in narrative order, which means Turlough's farewell is last to be taped. It is a poignant moment as this is Mark Strickson's final 'official' day on **Doctor Who** — even though he will be reunited with Peter Davison, Nicola Bryant and just about everyone else from the series' past next week in Chicago, USA at the big Spirit of Light convention.

For the rest of the day the mood becomes more sombre as general studio lighting is lowered for scenes in the Master's TARDIS and all the remaining, technically based material in his upright laboratory. The globe scanner inside the Master's laboratory relays pictures the audience will eventually come to realise are POV images from Kamelion. A bit of creativity by Dave Chapman distorts these pre-recorded scenes on playback to give an even greater impression of being seen through an eye-shaped camera, and

then being further compressed to fit the Master's diminished circumstances.

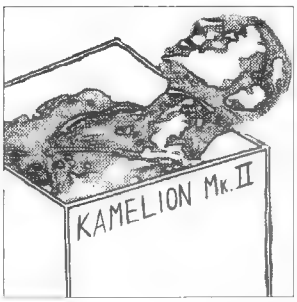
The most difficult shots of all to line-up are the exchanges between the Master and the Doctor's group after Peri has lifted the lid on his laboratory. Performances have to be synchronised across two sets simultaneously to ensure eye contact is correct and sustained. In the TARDIS set the Doctor, Peri and Amyand are shot from behind looking down into the box prop. The inside of the box has a mark indicating where the Master is standing in the laboratory set. A view of the lab is shot from a crane mounted camera pulled back to give the right size ratio.

For the reverse shots a low-pitched camera looks upwards, past the Master's back, towards a large CSO screen hung above and around the top of the laboratory walls. Over on the TARDIS set a hand-held camera is stationed on the studio floor, in place of the Master's lab box, pointing directly up at our three heroes, who in turn are crouched down on their haunches. Using CSO these reverse shots are lined up and mixed in real time. Shots of the Doctor's party looking down into the box will have to wait until post-production when the inlaid frame can be precisely matched to the dimensions of the prop box.



The very last scenes of production are all the CSO shots for part four. Time is short, so priority is given to all the essential episode four inserts of the miniature Master running around the TARDIS and hiding in the control console circuitry.

Once more the show runs into overtime as these last few sequences are hastily shot. Finally production closes at 22.17, but some material has had to be dropped, most notably a model shot of Lomand's ship coming in to land.



POST-PRODUCTION:

One of the challenges facing Dave Chapman's on the gallery only day was interpreting Peter Grimwade's vision of Kamelion 'metaphizzing' whenever he shape shifts. Although he had worked on THE KING'S DEMONS, Chapman dispensed with the rotating energy cone devised then in favour of newer technology. Using Paintbox he carefully 'cut around' outlines of the numerous Kamelion/Master/Howard merging combinations and faded up a layer of glittering silver haze generated electronically.

Haze could only be added to transformations taped in the studio. The effect would not have worked with location done rollback and mixes due to gate judder caused by the film moving over the sprockets. This would have been very noticeable to the audience if a rock-steady optical effect had been overlaid.

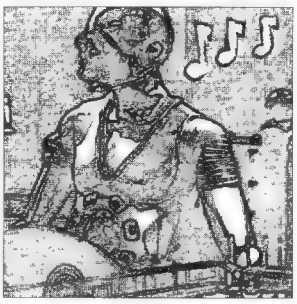
Quantel and Paintbox together helped frame and size the crane shot of the Master inside the laboratory when it came to composing the episode three climax. The two images had to be precisely aligned so that eye contact was believably achieved, before the edges of the Master picture were cropped to fit the box's contours.

More conventional opticals were the laser beams fired from staves carried by the elders, and the hazy red glow which shimmered into vision whenever the TCE was fired.

A BBC microcomputer supplied the tunnel graphic seen on the TARDIS console instruments when Turlough tries to pinpoint the distress beacon.

Since there were no active volcanoes on Lanzarote during the BBC's visit, Fiona Cumming cleared the use of 54 feet of library footage from Movietone News and three feet from Visnews service to give her the lava flowing shots she wanted. Rather than all being used together, snippets from these reels were edited into Lanzarote shot film stock ad-hoc to make their inclusion less obvious. The Movietone material, however, was supplied as a 35mm print, so there was a perceptible shift in grain quality.

MUSIC:



Just as she had done on ENLIGHTENMENT, Fiona Cumming blended specially composed Radiophonic incidental cues with passages of music taken from library stock. The brief she gave to Peter Howell was that the music should suggest a hot, arid land. Howell complied with this request, but also added appropriately electronic sounding stings and swirls whenever the setting suggested the technological roots of the Sarn people.

The end result was a combination of three styles. Howell's early cues — for those episodes largely location based — leaned heavily towards South American tribal music; acoustic undertones suggesting reed and pipe woodwind instruments, richly echoed to give the arid windblown feel Fiona Cumming wanted.

The composer was justifiably proud of these early tracks, as he told ***Doctor Who Magazine*** in 1992. "I worked very hard on PLANET OF FIRE. It is entirely based on atmosphere. I used dry and high whistling noises. You have some really quite acoustic sounds and then suddenly you have an electronic sound. The contrast was really very dramatic."

As the more advanced origins of the Sarn people were revealed, and as the Master's sinister influence came into play, the music became more recognisably Radiophonic. Finally, when lava began erupting, the composer added in low bubbling noises and harsh 'shashing' effects to imply the presence of volcanic magma and searing hot steam.

Fiona Cumming added a track of her own to the master recording of part one; twenty seconds of a track of Spanish guitar music called Zapateado, off an album titled From Other Lands No 12 by J.Leach.

SPECIAL SOUND:

AMALGAMATED UNION OF COMPANIONS AND ASSOCIATED SCREAMERS
EVERYBODY OUT!
Strike Begins 12 Noon, Friday
Over Demarcation Lines
Following Anthony Ainley's
Screams in Planet of Fire
Meeting 1pm Friday

The only real challenge facing the sound technicians on this story was reproducing the trebly growls of the Kamelion robot's somewhat strangulated voice. Gerald Flood's pre-recorded voice-over was treated in the studio using a ring modulator to give it a warble. Presumably because none of the crew present had worked on THE KING'S DEMONS, the treated voice this time was slightly higher in pitch and lacking vocal tones towards the bottom end of the scale.

Dick Mills had an easy ride too. The volcanic eruption noises were copied from library material — the only real skill being to alter the pitch of the sounds depending on whether action was happening above ground or below in the bunker or the Seismic Control Centre.

The resonant booming of the flame jets — both in the Hall of Fire and in the Seismic centre — were treated sounds, slowed down to amplify the bass notes.

The soundtrack of Master's 'death throes' in the flames was deliberately re-engineered to mask the revelation about him being the Doctor's brother. Although it has not been explained even today, the possibility that either Eric Saward or John Nathan-Turner had second thoughts about this strategic plot shift cannot be ruled out.

CUTS:

With emphasis deliberately given to location material at the expense of studio footage, it is not surprising that all the cuts made were to recorded scenes, not the filmed ones. An early part one casualty was a scene between Timanov and Amyand in the Hall of Fire that would have neatly juxtaposed their different beliefs:

(Amyand faces Timanov. The crowd is uneasy. Timanov is aware he could be losing them)
TIMANOV: How much longer must we listen to your heretical ramblings?
AMYAND: For centuries our people have been slaves of fear, but not any more. We've seen with our own eyes. There is no Fire Lord.
TIMANOV: Logar appears only to those with faith.
AMYAND: Logar does not exist!
TIMANOV: It is you and your kind, Unbelievers, who erode the faith of our people; split our community.
AMYAND: If we are to survive on Sarn we must learn to believe in ourselves – conquer the power of the fire mountain. (Some of the crowd cheer)

Later in episode two, an early scene in the bunker was trimmed to bring down the overall running length.

(A feeling of waiting. Roskal, watched by

Amyand, Zuko and Sorasta, is tinkering with another panel. The screen is flashing).
SORASTA: The seismic activity is subsiding.
AMYAND: This volcanic activity hasn't helped our cause. Zuko, go up and check the mood of the people.
ZUKO: At once (Zuko exits up steps)
ROSKAL: Amyand, I've got the screen to work. (Amyand and Sorasta cross to the screen. The other citizens crowd round too.)
AMYAND: Well done. (The flashing picture stabilises. View of volcanic landscape. Roskal fiddles with another control and the camera giving the picture on the screen starts to pan) Better still. Try and find the fire mountain. (The viewer moves across the ground. The Doctor and Turlough come into view) Hold it!
SORASTA: Strangers! (Reaction from the group)
AMYAND: Can't be.
SORASTA : Look at their clothes.
ROSKAL : They could be the Outsiders. The messengers from Logar. Timanov could be right.
AMYAND: (Reassuringly) Then we must talk to them
ROSKAL : You'll never get out of the city.
AMYAND: (Peering closer) Then we'll use the tunnel. Cut them off. (Amyand and Sorasta pick up weapons and run towards one of the radiating passages)

A little later on a short scene was deleted of Timanov and the lookout ushering the Kamelion-Master through the colonnades of the Hall of Fire.

TIMANOV : We must have grown lax with our observances. But all that will change. There will be regular burnings.
K-MASTER: We must root out the enemies of Logar. In particular there is one who calls himself the Doctor.

Episode three came in as the shortest of the four once edited, but there were still a few snips. One was a short sequence just after Turlough and Peri have left the Hall of Fire leaving the Doctor to contest his fate.

DOCTOR: (Clutching at straws by now) You know the laws, a burning cannot take place without Malkon's consent.
K-MASTER: I over-rule your Chosen One. (To the elders) Do not delay!

An intermediate scene, between the Kamelion-Master leaving the Hall of Fire in his TARDIS and arriving at the Seismic Control Centre, had the real Master studying symbols on a VDU inside his laboratory. He then communicates the information to his puppet;

MASTER: I have computed the source of the power. Set these co-ordinates.

On arrival at the control centre a brief establishing shot of the Master's TARDIS materialising was either removed or possibly was never recorded at all due to studio time pressures. The following scene, beginning with Peri helping the Kamelion-Master carry the miniature laboratory into the control room, was to have ended with a cliché threat to the Doctor's newest companion as he gestures in her direction with the TCE;

MASTER: No more childish heroics, my dear, should you wish to live.

Episode four's trims were all very brief and generally had the effect just of tightening up the odd scene. The first slice was to the opening of the Hall of Fire scene where Timanov gives Turlough the gift of Logar. This was preceded by;

(Amyand and Turlough are beside pillars. The elders are bringing in two injured men and a crippled woman).
AMYAND : Do you think this is wise?
TURLOUGH: Don't stop them. The Doctor wants to use the gas for its original purpose.

Another very brief snip was to the start of the scene where Turlough, aboard the wrecked ship, inserts the communications key into the system. "I don't know" is his honest reply to Roskal's question, "Is it working?"

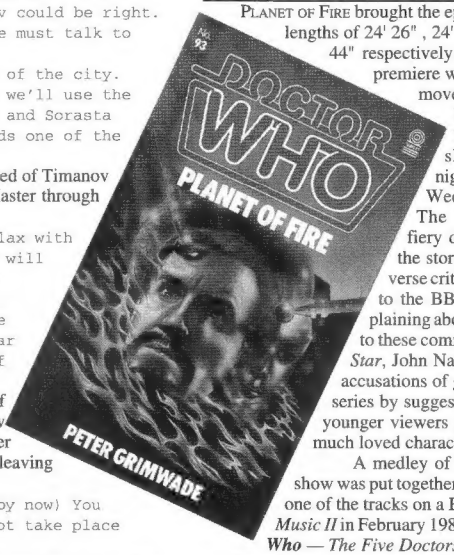
Far most subtle was a cut to the scene where Amyand, Peri and the Doctor are looking down at the tiny Master in his lab. As the Master waits for Kamelion to enter the TARDIS he starts taunting the Doctor's group.

AMYAND: Kill him Doctor. (The Doctor doesn't respond) What are you waiting for?
MASTER : (Sniggers) A second rank genius crippled by moral scruples. How could the Doctor ever destroy me?
AMYAND: By wringing your neck. And if he won't to it, I will.
MASTER : No!
AMYAND: Out of the way Doctor. I owe you a favour. (The K-Master enters, carrying the TCE)
K-MASTER:Get away from the box.

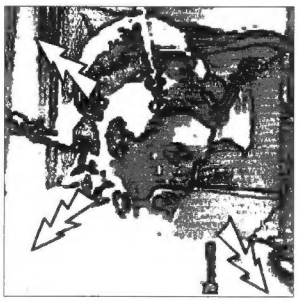
The final cuts were brief scenes of Turlough hurrying the Sarns to leave the city, and an establishing scene where Lomand, talking to Sorasta, sees Turlough entering the TARDIS. He breaks off the conversation and follows him inside.

The very last scene of all, as Peri books herself a permanent berth in the TARDIS was written slightly differently to the way it was recorded. The original script concluded as follows;

DOCTOR: You want to travel with me?
PERI : Is that an invitation?
DOCTOR: Actually it was a question.
PERI : Can I?
DOCTOR: (Thinks) It's so long since I travelled alone.
PERI : I used to do it all the time.
DOCTOR: I don't recommend it. (Pondering for a moment) Three months you said?
PERI : That's right
DOCTOR: Then why not. (Extends his hand) Welcome aboard Peri! (END TITLES)



TRANSMISSION:



Final edits on PLANET OF FIRE brought the episodes in at running lengths of 24' 26" , 24' 20", 23' 57" and 24' 44" respectively. The shows British premiere was February 23rd , a move that saw the series back in its regular Thursday and Friday slots after the fortnight's experiment with Wednesday evenings.

The Master's apparent fiery demise at the end of the story attracted some adverse criticism from viewers who wrote in to the BBC and to the newspapers complaining about his gruesome death. Replying to these comments via a platform in the *Daily Star*, John Nathan-Turner managed to deflect accusations of gratuitous violence invading the series by suggesting the bad press was all about younger viewers getting upset over the fate of a much loved character.

A medley of incidental music cues from the show was put together by Peter Howell and released as one of the tracks on a BBC album, ***Doctor Who*** *— The Music II* in February 1985. The CD version, titled ***Doctor Who*** *— The Five Doctors*, came out in 1992.

Peter Grimwade exercised his option to write the novel, although he deliberately made no mention of Lanzarote or the Canary Islands. The hardback was released in October 1984 to generally good reviews from the fanzines, and a paperback edition followed in May 1985. The book was Peter Grimwade's final contribution to **Doctor Who**. PLANET OF FIRE was also Fiona Cumming's **Doctor Who** swan-song as well. She was booked to handle Wally K.Daly's *The Ultimate Evil* story due to enter production in mid-1985, but the story was lost when the season was axed by Michael Grade.

To date the serial has not been repeated on terrestrial television, but is scheduled for release by BBC Video in September 1998.

CONTINUITY:

No mention is made of the Master's fate between this serial and his previous encounter with the Doctor(s) in THE FIVE DOCTORS.

The story does re-iterate the Master's finding of Kamelion on Xeriphas and goes on to emphasise the strong mental bond between the two.

For the first time some details of Turlough's background are given. His full name is Vizlor Turlough (not Vislor as stated in several novels). He is a junior ensign commander, serial number VTEC9/12/44. His father was a political prisoner and his brother is Malkon. The eccentric solicitor who was Turlough's guardian during his exile on Earth is a Trion agent, as is an agrarian commissioner on Vardon and a tax inspector on Darveg. Turlough's school in MAWDRYN UNDEAD is named as Brendon School. Peri Brown's full name is Perpugilliam. Her passport (which features a picture of a young Nicola Bryant) bears an address, 45th 2057 Street, St Michelle, Pasadena, California. Howard Foster is her step-father.

TRIVIA:

Turlough's military serial number contains the figures 9/12/44. This is John Nathan-Turner's birthday. At one convention in the USA he requested fans to stop sending him cards for September 12th, reminding them that in England the day precedes the month in calendar notation, ergo his birthday is actually December 9th. His date of birth, however, conflicts with the age Nathan-Turner claimed to be when he got the Producer's job in December 1979.

The Master's survival was first revealed on **Saturday Superstore** some weeks after transmission of PLANET OF FIRE, when Nicola Bryant and Colin Baker dropped into character to field his call.

Burnt Out?

THE WINTER OLYMPICS OVER, PLANET OF FIRE saw **Doctor Who** returning to its 1984 regular format of four episode stories, broadcast twice weekly in twenty-five minute segments. Ostensibly the shunt to a Wednesday evening, 45-minute slot had been to made to free up more time for live coverage of the Olympics, but behind the scenes the statisticians of Programme Planning were continuing their market research to find the best slot, the right weekdays and the ideal running length for their major new soap opera, EASTENDERS.

Feedback from moving RESURRECTION OF THE DALEKS generated some interesting conclusions. The 45-minute structure had clearly benefited **Doctor Who**. Audiences had risen almost a million, with episode two achieving higher figures than part one: a unique rarity in 1984. Nevertheless, while the audience's make-up and background were considered ideal models for EASTENDERS, Julia Smith's team were not interested in 45-minute episodes. They wanted the twice-weekly hit-making structures of **Coronation Street** and, anyway, it would have proved impossible to produce two 45-minute episodes on a weekly basis.

Doctor Who was another matter. Audiences were still clamouring for a return to just one episode a week while, in the same vein, they seemed to approve the 45-minute radical shift.

No-one, funnily enough, appears to have mentioned the contribution made towards the show's popularity by including the Daleks in the storyline…

PLANET OF FIRE appeared to confirm everyone's fears. From Dalek highs in the seven to eight million brackets, Nicola Bryant's debut saw a drop back to 7.4 million viewers nation-wide. The rot continued on Friday when just 6.1 million tuned in, making it the third lowest rated episode of the year. Matters stabilised slightly the following Thursday, with a drift back to an audience of 7.4 million, and the expected Friday slump was nowhere near as bad as had been projected. The final episode chalked up a very respectable 7.0 million viewers. Chart positions for all four parts were, respectively, 71st, 102nd, 67th and 74th.

Thursday 23rd February 1984

	17:00	17:15	17:30	17:45	18:00	18:15	18:30	18:45	19:00	19:15	19:30	19:45	20:00	20:15	20:30	20:45	21:00	21:15	21:30	21:45	22:00	22:15	22:30	22:45	23:00
BBC 1	NEWS ROUND	BLUE PETER	WOMBLES	NEWS	NATIONWIDE		DR WHO: Fire/1		TOMORROW'S WORLD		TOP OF THE POPS		THE LIVING PLANET				NEWS		DIANA (doc)			QUESTION TIME			
BBC 2	CEEFAX	OPEN FORUM	NEWS	THE ADVENTURE GAME	HOOKED			film THE BEST OF FRIENDS						OUT OF COURT	DEAR LADIES	FORTY MINUTES			ROWAN & MARTIN LAUGH-IN			NEWS NIGHT			
ITV (LWT REGION)	THE BOOK TOWER	THE YOUNG DOCTORS	NEWS	THAMES NEWS	THAMES SPORT		KNIGHT RIDER				HOTEL (drama)			THE STEAM VIDEO COMPANY		TV EYE		NEWS AT TEN		film PLAY DIRTY				
CHANNEL 4	PEOPLE'S COURT		CHIPS COMIC		BARRIERS	A PART OF LIFE		CHANNEL 4 NEWS			COMMENT	TREASURE HUNT			SOAP		THE BOY IN THE BUSH (drama)				LOVE SIDNEY			

Press coverage for this show was virtually non-existent for the location filming. Mainly this was due to the logistics of ferrying journalists out to Lanzarotte. Few Editors were indulgent enough to permit their staff a week-long trip — which was the package on offer from the BBC. The sole exception was the *Daily Star* which sent a journalist and a photographer. According to John Nathan-Turner's memoirs in ***Doctor Who** Magazine*, it was the reporter who suggested the photo-shoot of Peter Davison dressed as James Bond with Nicola Bryant costumed as Ursula Andress from Do*ctor No*. The Producer's first idea was to have Davison, Bryant and Strickson photographed as a vaudeville song and dance troupe.

More widespread Press coverage surrounded transmission of the first episode of PLANET OF FIRE. The main angle adopted was to announce the debut of Nicola Bryant. "And what a debut" exclaimed The Sun. "Viewers saw her romping in the surf on the island of Lanzarotte where the BBC television serial was recently filmed."

Several of the papers chose to recount the tale of how Ms Bryant was rescued from the sea by a German nudist bather while filming the "drowning scene". *Radio Times*, true to its traditions, printed only its contractually obliged listing panel.

For once both the readership of **Doctor Who** *Magazine* and the membership of the Appreciation Society were in total accord when it came to their respective season polls. PLANET OF FIRE came fourth, equidistant between first and last place. I•V

BUBBLY Nicola Bryant is a lifelong Dr Who fan. In fact she made up her mind to star in the show 10 years ago—when she was only 12.

But not even Nicola expected that her big break would come so soon . . .

Or that it would be so tough.

By PATRICK HILL

For after achieving her life's ambition immediately after leaving drama school, 23-year-old Nicola was literally thrown in at the deep end.

And she's still got the bumps and bruises to prove it.

The Star caught up with Nicola, the doctor and his time-travelling assistant Turlough on what looked like the surface of the moon — but was actually the volcanic mountains of the holiday island of Lanzarote.

Dream

And the pretty brunette was bubbling over with excitement.

"It's a dream come true," explained the engineer's daughter from Putney, London. "It's my first acting job and I still can't believe that all this is actually happening to me."

But if she'd known what was really about to happen to her, Nicola would have been asking herself: 'Who'd be a Who girl?'

For during the first four days of filming she found herself:

FREEZING for three hours in the Atlantic Ocean — pretending, very convincingly, that she was drowning.

DUMPED on her bottom — accidentally, of course — by rescuer Turlough (played by Mark Strickson).

CHOKING for 90 minutes in a dark, smoke-filled cave, courtesy of the show's special effects team.

FALLING down a mountainside covered in sharp — and very painful — lumps of volcanic ash.

Nicola plays Pert Brown, who meets up with the doctor while he's on holiday.

During a furious argument with her step-father she is thrown into the sea and almost drowns.

But after being rescued by Dr. Who's side-kick Turlough she decides to join the dynamic duo as the doctor's assistant.

BOWING OUT: Who star Peter Davison

And all three are soon heading towards adventures on a volcanic planet.

A bruised and battered Nicola emerged from it all to declare: "If this is stardom, I think I want to retire."

But to make sure everyone realised she was only joking, she quickly added: "I believe in putting body and soul into my work."

Nobody could deny that Nicola does just that.

For the sight of her splashing around in the ocean was so convincing that one helper raced into the waves—minus swimming trunks — to save her from drowning.

Once the good samaritan had been told that Nicola was only acting, co-star Mark performed another rescue for the cameras.

But when he reached the hard, lava shore he dropped her.

There were more cuts and bruises when she fell down a mountain side. And although she winced as the make-up girls tended her wounds, newcomer Nicola still steadfastly refused to have a stand-in.

Such show-must-go-on dedication convinces the TV professionals that Nicola has what it takes.

Glimpse

She is certainly a quick learner, and spends every spare minute watching "old hands" like Dr. Who star Peter Davison and guest artist Peter Wyngarde.

And the Dr. Who team are confident that fans will be hooked from the moment they catch their first glimpse of her in a skimpy bikini.

But not even the thought of travelling through time with such a gorgeous companion as Nicola can make Peter Davison stay with the Tardis.

Although he is clearly enjoying filming the new series, the stern Dr. Who is determined that it will be his last.

Pictures by ALASDAIR LOOS

The day she nearly needed a real doctor

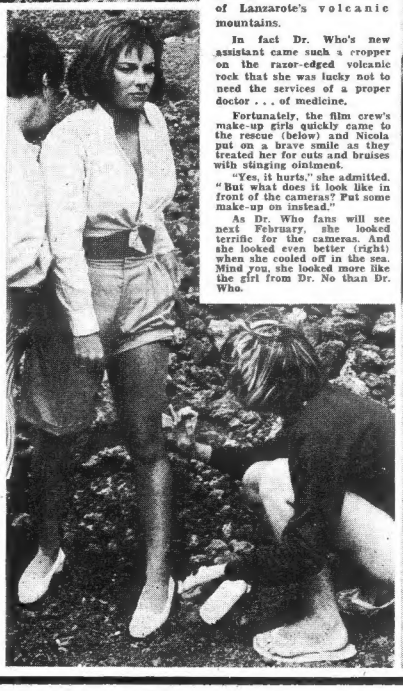
NICOLA really came down to earth with a bump (above) during filming on one of Lanzarote's volcanic mountains.

In fact Dr. Who's new assistant came such a cropper on the razor-edged volcanic rock that she was lucky not to need the services of a proper doctor . . . of medicine.

Fortunately, the film crew's make-up girls quickly came to the rescue (below) and Nicola put on a brave smile as they treated her for cuts and bruises with stinging ointment.

"Yes, it hurts," she admitted. "But what does it look like in front of the cameras? Put some make-up on instead."

As Dr. Who fans will see next February, she looked terrific for the cameras. And she looked even better (right) when she cooled off in the sea. Mind you, she looked more like the girl from Dr. No than Dr. Who.



PLANET OF FIRE

Series 21, Story 5
Serial 135
Code 6Q
Episodes 624-627

Cast:

The Doctor [1-4]	Peter Davison
Vizlor Turlough [1-4]	Mark Strickson
Perpugilliam Brown [1-4]	Nicola Bryant
The Master [1-4]	Anthony Ainley
Timanov [1-4]	Peter Wyngarde
Professor Howard Foster [1-4]	Dallas Adams
Sorasta [1-4]	Barbara Shelley
Amyand [1-4]	James Bate
Roskal [1-4]	Jonathan Caplan
Malkon [1-4]	Edwin Highmore
Lookout [1-2]	Simon Sutton
Zuko [2]	Max Arthur
Lomand [4]	John Alkin
Voice of Kamelion [1-2]	Gerald Flood

Small and Non-Speaking

Boatmen	Severino Rayes Perdoni
	Miguel Ange Lopez
Citizens	Brychen Powell
	Valero Martinez
	Ian Marshal Fisher
	Paul Barton
	David Payne
	Bob Smythe
	Andy Andreas
	Stewart Myers
	Rosalind Kendal
	Pat Pelton
	Barbara Burnell
	Jenny Piper
	Jill Goldstone
	Renny Lambarth
	Mary Rennie
Guards	Steven Annaly
	Robin Bond
	David Rogue
	Derek Hunt
Elders	Colin Thomas
	Harry Lewis
	Terry Randal
	Donald Groves
Customers at Cafe	Mrs Bangerter and two children
Passers-by	Carmelo de Leon Thusado
	Enruqiue Ramiles Lubgauwa
	Migua Aeyes Pardoma
	Dominez Hermandez Tornedo
Trion Voice	Ray Knight

Crew:

Title Music by	Ron Grainer
Arranged by	Peter Howell and the Radiophonic Workshop
Incidental Music	Peter Howell
Special Sound	Dick Mills
Production Assistant	Claire Hughes Smith
Production Manager	Chris McMillan
Assistant Floor Manager	Robert Evans
Floor Assistant	Anna Campbell
Studio Lighting	John Summers
Technical Manager 2	Alan Arbuthnott
Studio Sound	Scott Talbott
Grams Operator	
Video Effects	Dave Chapman
Vision Mixer	Dinah Long
Videotape Editor	
Senior Cameraman	Alec Wheal
Film Cameraman	John Walker
Assistant Cameraman	Tony Bragg
Film Sound Recordist	Don Lee
Lighting Gaffer	John Barrott
Grips	John Phillips
FOM	Graham Richmond
Film Editor	Mike Houghton
Film Operatives	Laurence Miller
	John McElroy
Photographer	Douglas Playall
Costume Designer	John Peacock
Dressers	Frances Miles
	Ron Simpson
Make-Up Artist	Elizabeth Rowell
Make-Up Assistant	Elizabeth Hardiment
Visual Effects Designer	Chris Lawson
Visual Effects Assistant	Roger Turner
Title Sequence	Sid Sutton
Properties Buyer	Paul Woods
Designer	Malcolm Thornton
Design Assistant	Dinah Walker
Production Secretary	Sarah Lee
Production Associate	June Collins
Writer	Peter Grimwade
Script-Editor	Eric Saward
Producer	John Nathan-Turner
Director	Fiona Cumming

Programme Numbers:

Part One:	1/LDL/F240X
Part Two:	1/LDL/F241R
Part Three:	1/LDL/F242K
Part Four:	1/LDL/F243E

Filming: 11th — 12th September 1983

Recording:
13th — 20th October 1983, TC1
26th — 27th October 1983, TC1

Transmission:
Part One:
23rd February 1984, 18.40pm BBC1
(--'--", 18.40. — 19.05.)
Part Two:
24th February 1984, 18.40pm BBC1
(--'--", 18.40. — 19.05.)
Part Three:
1st March 1984, 18.40pm BBC1
(--'--", 18.40. — 19.05.)
Part Four:
2nd March 1984, 18.40pm BBC1
(--'--", 18.40. — 19.05.)

Audience, Position, Appreciation:

Part One:	7.4m, 71st, --.
Part Two:	6.1m, 102nd, --.
Part Three:	7.4m, 67th, I•V
Part Four:	7.0m, 74th, --.

Books and Literature

Grimwade, Peter: Doctor Who - Planet of Fire (WH Allen, 1985)
Howe, David J: Doctor Who - Companions (Virgin, 1995)
Howe, Walker: Doctor Who: The Fifth Doctor Handbook (Virgin, 1995)

Magazines

The Animus 5 (1984, Scott Mitchell thinks that Kamelion's character was too humanized)
APC Net 5 (1984, Andrew Lewis wonders why Kamelion takes on the Master's form)
Arc Of Infinity 3 (1984, Justin Richards believes Turlough still wants to travel with the Doctor)
The Black & White Guardian 3 (1984, Rosemary Millar on the story's set-pieces)
Capitol 2/3 (1984, Tony McEnery feels the Trion artefact has no relevance to the plot)
Capitol Spires 6 (1995, Steve Haywood believes the original idea was that the Master had been shrunk as a result of the trap rigged up by the TCE at the end of THE KINGS DEMONS but scrapped to allow for his appearance in THE FIVE DOCTORS.)
Catch 22 (1984, Alec Charles criticises the story's lack of tension)
Celestial Toyroom (1984, JN-T admits the 'death' of the Master was never intended)
Cloister Bell 9 (1984, Martin Day on weak characterisation while Tim Westmacott feels Kamelion takes Howard's form as he is 'an evil manifestation from her subconcious')
Daily Star (1984, PR opportunity publicity)
Cloister Bell 10 & 11 (1985, Fiona Cumming interview)
Destiny 4 (1984, Anne Wood feels the plot and sub-plot don't tie together adequately)
DWB 11 (1984, Gary Levy thinks the story is too clever for its own good)
DWB 14 (1984, Mike Teague feels the story is an attack of the 'abuse of religion for political ends'.)
DWB 57 (1988, Eric Saward interview)
DWB 79 (1990, Peter Grimwade feels the location was an excuse for a holiday)
DWB 107 (1992, Eric Saward reveals he thought Grimwade's script was 'poor')
Doctor Who Magazine 90 (1984, Gary Russell review)
Doctor Who Magazine 94 (1984, Eric Saward tells of his heavy brief for the story)
Doctor Who Magazine 129 (1987, Fiona Cumming tells of how Peter Wyngarde wanted to play Timanov like a 905-year-old version of Field-Marshal Montgomery)
Doctor Who Magazine 123 (1987, Richard Marson feels Peri behaves likes a spoilt child)
Doctor Who Magazine 133 (1988, Eric Saward vetoes any stronger parallels with religious extremism)
Doctor Who Magazine 194 (1992, Gary Russell thinks the first episode resembles a Michael J. Bird BBC serial such as **The Lotus Eaters**)
Doctor Who Magazine 197, 1993, 'Philip MacDonald' feels that it's a poor man's FACE OF EVIL.)
Doctor Who Magazine 206 (1993, Archives feature)
Doctor Who Magazine 254 (1997, 'Philip MacDonald' feels the story is little more than a series of showdowns with the Master)
Dynatrope 6 (1984, Jackie Marshall points out her proposed trip with some 'English guys' foreshadows her trip with the other 'English guys', the Doctor and Turlough)
Eye Of Horus 7 (1984, Matthew Morgenstern thinks the tale is reminiscent of a Delgado story)
Evening Mail (1984, one twelve-year-old points out it was a projection of the Master been burned)
Fan Aid 1 (1985, John Nicholas believes Timanov is the power behind Malkon's throne)
Fantasy Empire 15 (1985, Fiona Cumming interview)
Flight Through Eternity 2 (1986, David McCambridge thinks Turlough's departure is in character as he is an opportunist)
The Frame 11 (1989, Tat Wood feels the story falls apart once events are shown to be unrelated)
Glory Daze 10 (1992, Elisabeth Lang feels the Doctor behaves in a 'stately' manner)
International Electromatix 1 (1988, The story lacks climactic moments until the end)
Junkyard 3 (1990, Mark Strickson tells that the Black Guardian had been proposed to appear)
Link Up Newsletter (1984, Paul Presgrave calls the story 'lightweight')
Mandragora Helix (1984, Mark Benoy points out the story needs a proper monster)
MLG Newszine 11 (1985, Martin Richards thinks the story is an attack on conservatism. Eh?)
Mondas 3 (1984, Richard Powell thinks the story lacks suspense)
Mondas Season 21 Special (1984, Alan Lear thinks the scenes referring back to the previous story are 'embarrassingly perfunctory')
Muck & Devastation 5 (1989, Peter Grimwade tells how it was still uncertain that Turlough would be leaving)
Neutron Flow 2 (1984, Richard Steele feels the plot is a mess)
Now Eat The Rabbit 15 (1984, William Whyte feels the Davison characterisation is not shown as distinctive)
Panopticon 6 booklet (1985, John Connors thinks the opening episode is shot in documentary style)
Paradise Lost 2 (1984, David Tanner thinks the story was influenced by Christianity)
Quango 2 (1996, John Pettigrew points out similarities between the story and Time-Flight)
Relativity 1 (1985, Dominic Maxwell feels the story is implausible)
Shada 18 (1984, Steve Mercer points out Kamelion can withstand heat but is vulnerable to a bit of falling masonry)
Skaro 6 (1992, Peter Linford points out enthansia was the only way for Kamelion to escape the situation)
Skonnos 7 (1984, Robert Davis thinks Grimwade does little more than what he has to do with the story)
Space Rat 8 (1985, Justin Richards thinks the story is one of moments rather than a cohesive whole)
Star Begotten 2 (1987, Tim Munro feels the Americans are cliched)
The Sun (1984, Chris Kenworthy on the complaints aroused by the story)
Tardis (1987, Peter Frankum feels Peri was possibly sexually abused by Howard as a child)
Tardis 9/1 (1984, Trevor Phillippo point out the Tissue Compression Eliminator shouldn't work on a robot)
Telos 4 (1984, Andy Smith feels Timanov sacrifices himself because he still believes the myth to be true)
Timelines 3/3 (1993, Philip Cotterell thinks the Master should have had a sqeaky voice)
Time Screen 1 (1984, Tony MacKay feels the story fails to develop potentially interesting characters)
TV Zone Special 18 (1995, Fiona Cumming feels the story was 'less imaginative' than the others she had directed)
Unearthly Child 2 (194, Alan Darlington points out that it is unclear what a Trion artefact is doing on Earth)
Unearthly Child 3 (1984, Tim Westmacott thinks the Doctor's motivations are ambigious)
Varos 1 (1984, Matthew Smith thinks the Doctor is trying to save the Master)
Vervoid Salad (1987, Denis Harrison feels the Doctor's attitude to the Master is out of character)
Whovian Times 9 (1984)
Wilf's Eye View 4 (1984, Kevin Taylor points out that before now the Tissue Compression Eliminator has caused death so how come the Master survived)

Cinema

Alexander the Great (1956)
The Barefoot Contessa (1954)
Blood of the Vampire (1958)
The Camp on Blood Island (1957)
Death Trap (1962)
Flash Gordon (1980)
The Gorgon (1964)
The Indiana Jones saga (1981-89)
The Innocents (1961)
Journey to theCentre of the Earth
The Little Hut (1957)
Love Without Tomorrow (1954)
A Midsummer Night's Dream (1966)
Night of the Eagle (1965)
One Million Years BC(1966)
Postman's Knock (1962)
Quatermass and the Pit (1967)
Rasputin, the Mad Monk (1965)
The Secret of Blood Island (1965)
Somewhere in Italy (1966)
Shadow of the Cat (1961)
The Siege of Sydney Street (1960)
A Story of David (1960)
Supreme Confession (1956)
Village of the Damned (1958)

Television

The Adventures of Robin Hood
The Avengers (ABC, 1961-69)
Blake's 7 (BBC, 1978-81)
Bulman (Granada, 1985-87)
The Champions (ITC, 1967-8)
Dallas (ABC, 1978-91)
Danger Man
Department S (ITC, 1969-70)
Dramarama (The Come-Uppance of Captain Katt: TVS, 1987)
Dynasty (ITC, 1982-1989)
Ghost Story (BBC, 1974)
The Invisible Man (ITC, 1958)
Jason King (ITC, 1971-72)
Man in a Suitcase (ITC, 1967-8)
Oil Strike North (BBC, 1975)
Pathfinders in Space (ATV, 1961)
Pride and Prejudice (BBC, 1979)
The Prisoner (Everman, 1967-68)
The Saint (1964-68)
The Saint (New World, 1963-69)

Doctor Who

Arc of Infinity
Enlightenment
The Five Doctors
Full Circle
Kinda
The King's Demons
League of the Tancreds (unproduced)
Logopolis
Mawdryn Undead
Planet of Fire
Resurrection of the Daleks

Videos

WarTime I•V

Next Episode:
THE CAVES OF ANDROZANI

Ending on a High